

Saturday 4 June 2016

Amateur Photographer



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Fuji 100-400mm

We test the eagerly awaited **long telezoom** for **X-system** cameras

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Shot at dawn

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Creative Photoshop

How a little humour can
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Leica S

Damien Demolder gets to
test drive the £15k beast



Have I got news

Brian Harris on his 47 years
at the frontline of UK
press photography



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There are three qualities you need to be a great landscape photographer, in addition to the obvious technical and artistic skills. The first is patience: the disposition to be able to wait for long periods, usually with no internet, while the light ponders whether or not to play ball. Second (for UK photographers, at any rate) is an ambivalence to being cold and possibly even wet. Finally, a willingness to get up in the

middle of the night to be at a location in time to catch the best light – which, inconveniently, is around sunrise.

I don't possess any of these qualities in great abundance, which is why I'm better at enjoying landscape photographs than taking them. Anita Nicholson gets round the third problem by camping out overnight, and you can see how well this pays off by enjoying her amazing work on pages 10-15.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK

Dandelion by Dawid Zyla

Nikon D7100, 28mm, 1/1,600sec at f/2.8, ISO 100

This image by Swiss photographer Dawid Zyla was uploaded to our Flickr page and shows how the humble dandelion can be used to create something quite beautiful.

'I took this picture during a walk with my girlfriend,' says Dawid. 'The weather was beautiful and the sun was nearing sunset. I took one lens and two colour filters with me so I could experiment with the different settings on my Nikon D7100. I live in Zurich and there's a great place nearby with thousands of dandelions. I asked my girlfriend to hold one of them and blow as hard as she could, and eventually I got the picture I wanted. I made some adjustments in Lightroom but they were minor thanks to the blue filter.'



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© DAWID ZYLA

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Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Fuji unveils 2x converter

Fujifilm has unveiled a new 2x converter for its X-series lenses that is designed to be weather and dust resistant. The Fujinon Teleconverter XF2X TC WR, due out at the end of June and costing £349, is constructed from nine elements in five groups and built to resist temperatures down to -10°C.



'Unseen' royals

A 'previously unseen' photo album, revealing members of the royal family recreating scenes from famous paintings, stars in a London exhibition exploring the relationship between paintings and early photography. The Tate Britain show, *Painting with Light: Art and Photography from the Pre-Raphaelites to the Modern Age*, runs until 25 September. Visit www.tate.org.uk.



© COURTESY WILSON CENTRE FOR PHOTOGRAPHY

Retail competition

People working in photographic retail can put their photography skills to the test in the first competition to be launched by *Pixel* magazine. The 2016 Pixel Photography Competition is split into five categories: Landscape, Portrait/Fashion, Wildlife, Street and Monochrome. Entries must be submitted to pixel.co.uk.



Nikon sales dive

Nikon sold 12% fewer system cameras and lenses in the year ending 31 March 2016. Sales of interchangeable-lens cameras fell 12.36% on the previous year, while sales of lenses fell 11.68% and compact cameras 19%. Falling DSLR sales led to a 19% drop in income, but Nikon posted a 20.8% rise in net profit.

Festival diary dates

Enthusiasts can get hands-on with the latest technology and attend free seminars by some of the biggest names in photography at Park Cameras' seventh Imaging Festival in June. Representatives from major camera and accessory manufacturers will be on hand to give advice. The Imaging Festival 2016 will be held on 11 June at Park Cameras' central London store near Oxford Street, and on 18 June at the Burgess Hill store in West Sussex. Visit www.parkcameras.com/festival2016.



CHIEF PHOTOGRAPHER'S MATE ROBERT F SARGENT

WEEKEND PROJECT

Burst into spring

Now that spring is finally here to stay, it's time to dust off your creative flower and plant photography skills. Pictures of bluebells shot against a narrow depth of field can get a tad predictable and lack individuality. Woods and pastures in springtime are frequented by photographers getting the same kinds of shots, so why not try photographing flowers and blossoming trees using zoom-burst techniques? Zoom burst sounds complicated, but it's just a matter of zooming your lens in and out while the shutter is open (so you need a zoom lens to begin with). While keeping your subject razor sharp is not really the point of zoom burst, the subject needs to be sharp enough so the viewer can make it out against the background.

1 You can use any zoom lens but a 24mm to 70mm workhorse is ideal. In manual mode or shutter-speed mode (Tv on a Canon), set a shutter speed of 1/20sec. You may need to adjust the ISO to ensure you don't overexpose.

2 It's a good idea to use a tripod, but you can get away with shooting handheld. Support the camera as much as possible, or brace yourself against a tree. Keep the background as clean and as non-distracting as possible.

BIG picture

Marking over 70 years since the Allied invasion of Normandy in 1944

◀ On Tuesday 6 June 1944, the largest seaborne invasion in history took place when soldiers from Britain, the USA and Canada, together with the Free French Forces, streamed onto the beaches of Normandy in France as part of Operation Overlord. The invasion had begun the previous night with air strikes and a naval bombardment.

This image, called 'Into The Jaws of Death', was shot by Chief Photographer's Mate Robert F Sargent in a landing craft of the USS *Samuel Chase*. It was taken just as the troops of Company E, 16th Infantry, 1st Infantry Division (the Big Red One) waded onto Fox Green sector, Omaha Beach. US soldiers encountered the German 352nd Division when landing, and during the initial phase two-thirds of Company E became casualties.

Words & numbers

I think I'm better behind the camera than I am in front

Bryan Adams

Canadian singer-songwriter, musician and photographer

183,297

Number of people who visited the biennial Photokina show in Cologne, Germany, in 2014. This year's event takes place in Cologne from 20-25 September.



3 Try setting manual focus if you are shooting a static subject. When you are ready, rapidly zoom in and out as you shoot. You need to move the mechanism quite robustly, but avoid damaging the zoom drive in the process.

4 Experiment with the best composition, reducing the shutter speed if necessary. Zoom burst can also work with portraits and can add an interesting twist to travel photography in particular.

Give predictable springtime photography a spring clean with the zoom-burst technique



© BEOFF HARRIS

A giant camera obscura made of timber and fabric was set up in an underground space at Somerset House, known as the Deadhouse

© WALTER & ZONIEL/GAZELLI ART HOUSE



World's 'largest' tintypes revealed

THE WORLD'S 'largest' tintypes have been created by a giant camera deep in the bowels of London's Somerset House and were revealed at Photo London as we went to press.

First used in the mid-1800s, a tintype is a wet-plate collodion process resulting in a positive image on a metal plate.

The project – called 'The Untouched' – is the brainchild of artistic duo Walter Hugo and Zoniel Burton.

They said: 'Each subject is full-length and lifesize, shot directly onto a metal sheet using a traditional photographic technique first used in the 1850s, making the portraits the largest tintypes in the world.'

Created from a giant camera obscura, each plate measures 213.5x121.5cm.

The tintype subjects, who have to remain still for up to 30 seconds during the shoot, have so far included the fashion designer Paul Smith (left).

Other 'iconic Britons' were set to follow, according to the pair, who

explained that the resulting tintype images are 'more resilient than [from] many other processes, predicted to last a thousand years'.

Walter, who has a background in physics, told AP the pair plan to take the second part of their series to the Victoria & Albert Museum in July.

Photo London, held from 19–22 May, attracted the great and the good of photography. Photojournalist Don McCullin and fashion photographer Nick Knight were among those taking part in 33 talks.

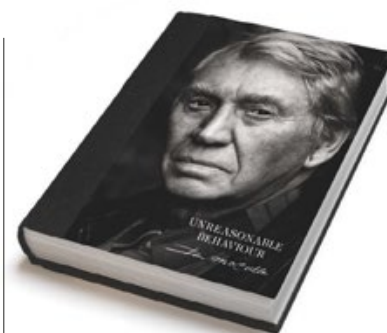
Somerset House played host to 85 of the world's galleries, showcasing the work of 480 artists.

Around 50 satellite events also took place elsewhere in the capital during Photo London week.

Speaking at the opening, co-founder Michael Benson said that, for many, photography is an entry point into the art world.

He added: 'It appeals to younger audiences who would not normally enter a gallery, visit a museum or attend an exhibition.'

Photo London also had its quirky side. Renowned photographer Martin Parr unveiled his Real Food van – a project designed to bring to life images of everyday cuisine from his book *Real Food*. The van served food inspired by the photos.



McCullin's work in £650 book

THE LIFE'S work of veteran photojournalist Don McCullin is celebrated in a limited-edition large-format book.

Priced £650, *Irreconcilable Truths* is a three-volume boxed set billed as the 'most complete' collection of the photographer's work ever produced.

Limited to 1,000 copies, the book contains over 650 images on 1,300 pages.

It includes iconic work alongside previously unseen photos personally chosen by McCullin.

Housed in a presentation box, each volume comes quarter-bound in cloth.

The first volume is *War and Reportage*; the second *Landscapes, Still Lives & Travel*, and the third an updated version of McCullin's autobiography, *Unreasonable Behaviour*.

Irreconcilable Truths is published by Provocateur Press. Visit donmccullin.com for more details.



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© C CHEESMAN

The tintype subjects included the fashion designer Paul Smith (above left). Also at Photo London was photographer Martin Parr with his Real Food Van, to promote his book *Real Food*

Anette Mossbacher's entry received special mention in the 2015 TPOTY competition



© ANETTE MOSSBACHER/WWW.TPOTY.COM

TPOTY open for entries

THIS year's Travel Photographer of the Year competition has opened for entries, giving photography enthusiasts, semi-pros and professionals the chance to win top prizes and gain worldwide exposure.

Offering a £30,000 prize pot, TPOTY has teamed up with brands including Fujifilm, which will present a Fuji X-series camera to all three portfolio-category winners. Entrants must enter two or more portfolios to be eligible to compete for the overall Travel Photographer of the Year 2016 title and prizes, which include

£4,000 cash, travel goods, clothing and a personalised leather portfolio case by Plastic Sandwich.

The 2016 portfolio categories carry the following themes: Journeys & Adventures; Land, Sea and Sky; and Mankind.

This year's single-image categories are: Shaped by Light, Wildlife & Nature, and Cities – Architecture and Spaces. Winners of each category will be treated to a trip along the Norwegian coastline.

There will also be a section devoted to images captured on mobile phones and tablets.

Entries can be submitted online via tpoty.com, or as prints.

It costs £8 to enter the single-image categories and £15 to enter the portfolio, New Talent and HD Video categories. Entries for the Young Travel Photographer of the Year are free.

The closing date is 1 October 2016. Visit www.tpoty.com for details.

● The winning images from 2015 will go on show in an exhibition in Greenwich, London, from 22 July–4 September.

Images from the event's 13-year history will be on show in Malta from 8 September 2016.

Rare photos to go on show at NPG

MEMBERS of the public are set to gain access to rare photos from an album acquired by the National Portrait Gallery after it was saved for the nation.

The 'extremely rare and important album' showcases work by early Victorian photographer Oscar Gustav Rejlander – most of which have never been displayed before.

The Swedish-born photographer settled in the UK in the 1840s and was hailed 'the father of art photography' for combining several negatives to form a single image.

'Anticipating Photoshop by more than a century, Rejlander is best known for his pioneering work combining multiple negatives in the darkroom to

create new, artificial compositions,' explained the NPG.

Last year, the Government placed a temporary export ban on the album of 70 photos, which was at risk of ending up overseas.



The album will go on show at the NPG in October

© NATIONAL PORTRAIT GALLERY, LONDON

Get up & go

The most interesting things to see, do and shoot this week. By Geoff Harris

DEVON



© NIGEL HICKS

RPS Practical Wildlife Photo Workshop

In this workshop, leading West Country photographer Nigel Hicks teaches the essentials of this challenging genre without the need to spend hours or days tracking 'truly wild' animals. The animals at this centre are kept in naturalistic enclosures and are used to the presence of people. Also open to non-members.

4 June, bit.ly/hickscourse

ESSEX



© SPENCER MURPHY

Ephemera

This exhibition at the Francesca Maffeo Gallery in Leigh-on-Sea reveals the diverse talent of Spencer Murphy, whose work has featured in the *Guardian Weekend* and *Time*. He has also been selected for numerous awards.

18 June–13 August, francescamaffeogallery.com

LONDON



© BETTY IMAGES COURTESY OF THE BERT HARDY ESTATE

Bert Hardy Personal Collection

The Photographers' Gallery (just off Oxford Street) features vintage prints from the private collection of this legendary *Picture Post* photojournalist. The images were stored for decades at Hardy's home.

Until 3 July, bit.ly/tpghardy

LONDON



© DAWIT L PETROS

The Stranger's Notebook (Prologue)

This intriguing multidisciplinary project is based on Dawit L Petros's year-long journey from Nigeria to Morocco to Europe. At the Tiwani Contemporary Gallery.

Until 25 June, www.tiwani.co.uk/Home/About

Retina Photography Festival

This festival will be held across a series of venues. Many familiar photographers will be on show, plus some of Scotland's most exciting emerging talents.

24 June–30 July, www.retinafestival.com



© JUDGE WALLACE

EDINBURGH

For the latest news visit www.amateurphotographer.co.uk



Viewpoint Jon Bentley

With so much outstanding photographic kit available for specific styles and situations, does the single do-it-all dream camera exist?

I borrowed Nikon's new D5 to use at The Gadget Show Live back in April. Shooting away behind the stage, in near darkness, was proof of its excellent high ISO abilities, in particular in the 102,400 to 819,200 range. I could take relatively noise-free shots at as little as 1/500sec, of stunt footballer Dan Magness practising in the gloomy conditions (see below). Enthusing about this to others made them question whether the D5 was my 'dream' camera.

This was difficult to answer. The D5 is indeed a great camera, but I don't think it would be my dream model for everyday use. Its sensitivity and speed are brilliant for sports and photojournalism, but its weight and bulk would be a big drawback on holiday or on location.

My dream kit

Which got me thinking: could there ever be just one dream camera in your life? While a certain model might be eminently suitable for some tasks, it's likely to prove wanting for others. What you really need in your dreams is a cupboard full of varied kit, ready for every situation.



'Why have only one camera in your dreams when you can have as many as you want?'

For carrying around in my briefcase, for example, I'd probably take a Sony Cyber-shot DSC-RX100 IV, with its polished combination of jewel-like compactness and impressive image quality. Indeed, if they weren't so expensive, I'd have one already.

Instead, in real life, I make do with my Sony Alpha 6000. With a retractable 16-50mm lens fitted, it's nearly pocket-sized and excellent as a general, multipurpose camera. It's so good, in fact, that it might be in my dream cupboard, too, except its place would now be taken by the newer and better Alpha 6300.

I'd covet a Fujifilm X-T1 for the sumptuous look its sensor creates, and a Phase One XF 100MP behemoth, complete with a range of gorgeous Zeiss lenses, in case I needed poster-size detail. In addition, there'd be something light and full-frame on hand to clip to a drone for taking aials, such as Sony's Alpha 7R II.

The D5 would definitely be present for sports and action, but I'd supplement it with a Nikon film SLR, probably the masterpiece of the company's mechanical engineering expertise, the FM3A.

I'd make room for a timeless 4x5in view camera so I could attempt to take precise and tonally rich portraits. And I'd need a classic Leica for when I fancied brushing up on my quick-fire rangefinder technique, and endeavouring to be a Magnum photojournalist. I'd also include a dedicated drawer full of toy cameras for those occasions when only a real Holga will give the Holga effect.

The real fantasy is to have all these cameras, and more, in tip-top condition. Why make do with only one camera in your dreams when you can have as many as you want?

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 18 and win a year's digital subscription to AP, worth £79.99

New Books

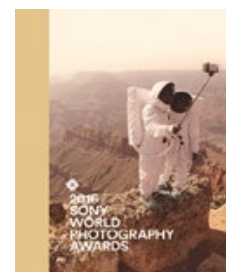
The latest and best books from the world of photography. By Oliver Atwell



© MICHAEL ASMUDYA WWW.WORLDPHOTO.ORG

Sony World Photography Awards 2016

World Photography Organisation, £34.99, hardback, 216 pages, ISBN 978-0-95720-105-2

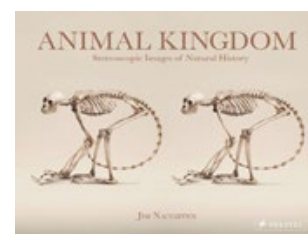


THE SONY World Photography Awards is an event that is a true hotbed of emerging and established talent. Every year the competition plays host to images that make many of us green with envy. While the professional categories are consistently fantastic, it's the

amateur images that hold true appeal. Many of the amateur entrants are unbound by the self-conscious photography education that can mar photographers in their career, and as a result we have a collection that is not only unafraid to be experimental, but also one that is thoroughly inspirational. This year's awards feature perhaps some of the competition's strongest images to date. If you would like to purchase a copy of the book, visit www.worldphoto.org. ★★★★★

Animal Kingdom: Stereoscopic Images of Natural History

By Jim Naughten, Prestel, £24.99, hardback, 136 pages, ISBN 978-3-79138-247-0



INVENTED in 1839, stereoscopy was meant to be a means to study binocular vision – that incredible feat of evolution that allows many creatures to determine distance and depth.

Essentially, you take two photographs of the same object at ever-so-slightly different angles and place them beside each other. When viewed through a viewfinder, the images combine in your eyes to form a three-dimensional view. This book contains 50 outstanding images of marine life, reptiles, mammals, birds and primates. The photographs are all the work of Jim Naughten, an individual who is deeply passionate about the natural world and who has turned his talents to photographing specimens that have been drawn from some of the world's finest museums. This is a truly beautiful book, and one that has been made with care and passion. ★★★★★



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On the **wild side**



KIT LIST



◀ Neoprene camera cover

This provides extra protection for your camera while it's in your rucksack, and against the elements when you're exploring the fell and carrying it over your shoulder.



▼ Travel tripod

This is useful for shooting the night sky, taking long-exposure shots at dusk or for shooting time-lapse footage. An advantage of wild camping is that you'll have plenty of time to do this once you've reached your pitch.





You can't beat waking up in your chosen location, ready to photograph



Anita Nicholson

Anita is a Northumberland-based landscape photographer with a love for the fells of the Lake District and the coastline of Northumberland. Visit her website at www.anitanicholsonphotography.com

There's nothing better than waking up right in the middle of the stunning location you want to photograph, as **Anita Nicholson** explains

If you love exploring the great outdoors with your camera, and you don't mind roughing it a bit and carrying a two-and-a-half-stone rucksack up a hill, then wild camping can be a fantastic way to immerse yourself in the landscape and witness sights you might otherwise miss. Wild camping presents superb and varied photographic opportunities.

Wild camping can also be very flexible. You don't need to pre-book, or cancel then lose your deposit if the weather turns bad. You can just go when time permits and the weather looks promising. Once you have some basic gear, it can also be a very cost-effective way of extending your photography day trips into weekend ones.



ALL PICTURES © ANITA NICHOLSON

◀ Wideangle lens

Lenses are very much a matter of personal choice, but I like to take a wideangle lens for capturing a night sky full of stars, and for photographing expansive views of the scenery. On that point, the scenery is often spectacular, so I always like to get as much of it in the frame as possible.



▼ Lee filters

I take only 0.9 hard, 0.6 hard and 0.75 soft grad filters with me to save weight. I've cut a few of the velvet pockets out of my Lee Filters Field Pouch and use these to protect the three filters I take up the fell.

Wild camping means you're always ready for the conditions to come together for that shot you might otherwise miss



➤ Do your research

Before pitching your tent, research the guidelines in relation to wild camping in your chosen location. In England, wild camping isn't strictly legal unless you have the landowner's permission. Despite this, though, in the Lake District wild camping is generally tolerated on the high ground well above enclosed farmland, so long as you adhere to some general principles.

These include: leave no trace of your presence (definitely no fires – take a small stove instead); blend in with your surroundings using a small, discreetly pitched tent; camp in groups of no more than a few tents. Access rules may change over time and do vary across England, Scotland and Wales, so before you set off, it is best to check what the regulations are to avoid a rude awakening.

Time slows down massively when you wild camp, giving you the opportunity to make a cup of coffee, set up camp, explore your area, shoot the sunset, photograph the night sky, and then get up early to see if there is an elusive cloud inversion hovering over the valleys to greet you at sunrise. If we're not hiking very far and it's cool overnight, we sometimes take sausages up the fell for breakfast as a special treat. It's hard work climbing up the fell with all your photography and camping gear, but it is 100% worth the effort. Here's how to get started.

1 Wild camping gear

If you've never wild camped before, the good news is that unless you plan to camp in extreme conditions, you don't need to spend a fortune on a tent. We started out with an inexpensive Coshee 2 tent, which served us well for a few years. There are plenty of other budget wild-camping tents on the market that are reasonably lightweight, or, if you prefer, even lighter weight tarps and bivi bags. You'll also need a rucksack (I use a 75-litre one with plenty of external pockets and straps) that you can fit both your camping and camera gear into, a warm, lightweight sleeping bag, an inflatable sleep mat (worth the investment for comfort) and a stove, along with other bits and bobs such as a mug and water bottles. If there are water sources near your camp spot, a water-filter system is invaluable as this will make a big difference to the weight of your rucksack. The Sawyer Europe water filter is very good (www.sawyereurope.com).



A water filter is invaluable near a wild water source



An app such as the Photographer's Ephemeris will tell you the sun's position when you wake up



2 Research using websites and smartphone apps

When deciding where to wild camp, it pays to do some research. The Photographer's Ephemeris is as invaluable for choosing your wild-camp location as it is for planning any landscape photography. If you can find a fell that'll give you a great view of sunset, sunrise, moonset or moonrise, then all the better. There are also some great hiking websites. A favourite is www.wainwrightroutes.co.uk, as

each route map is accompanied by lots of photographs, which helps to make sure you don't miss great features and viewpoints during your trip. Thanks to this website we've found lots of beautiful trees, waterfalls, tiny tarns and less well-known views to photograph. For planning ahead and for navigation on the trip, a waterproof version of the OS Explorer map is always in my bag, supplemented by using the ViewRanger GPS smartphone app. ➤



Do your research before you head out to ensure you are free to set up your camp

Location guide

These are our favourite little Lake District fells for wild camping that offer great views.

- 1 Lingmoor Fell
- 2 Harter Fell
- 3 Cold Pike
- 4 Middle Fell
- 5 Raven Crag
- 6 Bonscale Pike
- 7 Hard Knott Fell



A cloud inversion can be truly spectacular when seen first hand



3 Little fells with great views

Unless you're very fit, it's worth focusing your time and effort on finding little fells with great views. A great little Lake District fell for wild camping is Middle Fell, which overlooks Wastwater. It's a favourite because this is the fell from which we saw our first longed-for cloud inversion. To wake up on top of a fell above a valley filled with clouds was something we'd dreamed of, and when it finally happened it was truly spectacular. If there's one reason to have a go at wild camping, this has to be it.

4 Shelter from the rain

If we hike in the rain, it's usually a short and sweet outing, and photographic opportunities are limited. Unless the forecast is for hours and hours of solid rain, wild camping can help overcome this problem by giving you shelter from the worst of the rain as it passes over. Our very first wild camp on Lingmoor Fell was over one rainy weekend in August. We hiked up in the rain, pitched the tent and took shelter while the first deluge passed, then emerged to a dry spell and waited to shoot the next deluge as it passed over the Langdale Pikes, before ducking into the tent again. It rained all night. In the morning, we caught another dry spell and could photograph distant rain showers over the surrounding fells before the rain came back and we packed up and headed home. Our first wild camp was mostly wet, but absolutely brilliant and we were hooked.

Don't be put off by the rain – camping can provide shelter from the elements



An important lesson

SOMETIMES, things don't go as planned and you have to abandon your trip. This happened to us one time. The forecast had been for breezy conditions, but in the middle of the night the wind increased to more than 40mph. Many tents can withstand this, but ours was brand-new and must have had a fault. The wind shredded it. We had to pack up the tent and all our gear in the dark, in the howling wind and heaving rain. We always take waterproofs, large waterproof stuff sacks, maps (including map apps on our smartphones), head torches and back-up torches just in case, so we made it home a bit wet but safely and with all of our gear, except the tent, intact.

Fortunately, the tent manufacturer replaced the tent with no quibbles. But that night was a big lesson for us. We had been prepared, but now we are more wary of camping out on nights when there is potential for a dramatic change in the weather. The Mountain Weather Information Service website (www.mwis.org.uk) is great for checking high-level conditions in advance of your trip.

5 People in the landscape

You've worked hard to climb up the fell with all your gear on your back, you've pitched your tent, and you've got some time to relax before you explore and get ready for sunset. Now's a great chance to take a picture of yourself as a memento of the trip. As an added bonus, if you're earning income from your photography, photos of people hiking and wild camping sell well with outdoor magazines and on stock photography sites, helping to finance your next trip or bit of kit.



6 Shoot the night sky

Wild camping is often done in areas far from any light pollution, giving exceptional opportunities for shooting the night sky if you are lucky enough to get clear conditions. It's therefore worth considering taking a lens that will allow you to do some night photography. Lenses are very much a personal choice, but if you're going to get a really clear night with star-filled skies, consider making space in your rucksack for the Samyang 14mm (or alternative). You'll also need to take a tripod. I take the very reasonably priced Manfrotto BeFree travel tripod up the fells with me.



7 Leave the light on

As well as your head torch, pop a couple of little tent lights in your rucksack – they don't need to be anything fancy or expensive. Turn them on at dusk and take photos of your tent lit up in the landscape for a great photo and effect. This shot (right) was taken just after sunset on the snowy top of Raven Crag, overlooking Thirlmere and the Helvellyn fells.

Torch light from your tent can add a warm and cosy feel to the shot



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Photographica including The Mike Simkin Magic Lantern Collection

7 July



A Noakes Triunial Magic Lantern and slides from the Isaac Knott Mont Blanc set, circa 1860

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LETTER OF THE WEEK

Brand loyalty

I use a number of different cameras, all second-hand, ranging from a Canon EOS 600D with 18-135mm STM lens, two EOS M models with an 18-55mm on one and a 22mm lens on the other, to a Panasonic Lumix DMC-LX100, a Fujifilm FinePix HS50 and a new Nikon D3300 with 118-55mm VR lens. One thing I have learned from having a range of cameras is that people who swear by one manufacturer, and refuse to even talk about anything other than their beloved X, Y or Z make, are blinkered and missing out. I can understand people sticking with one brand to build up a range of lenses, but there are other models out there!

M McInnes, East Lothian



I couldn't agree with you more! As a reviewer I use cameras of every brand, and all have their own specific strengths and weaknesses. It's never the case that one company is outright 'better' than another (although they often tend to have 'hot streaks' of making a set of excellent products in short succession). But if we all liked exactly the same things, the world would be a boring place! – Andy Westlake, technical editor

LETTER OF THE WEEK WINS A 16GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



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Testbench ratings

I have a question regarding the *Testbench* ratings in *Amateur Photographer*. Some of your ratings warrant a star rating using a silver box and some with a gold box. Could you explain the correlation between the two? If a product reaches the maximum 5 stars in a silver box, would the next level of 'goodness' be 1 star in a gold box?

David Richards, Dorset

This is actually quite straightforward: 5-star awards have a gold box, 4.5 and 4 stars are silver, and lower scores are blue – Andy Westlake, technical editor

The right judge

In AP 9 April you published my letter commenting on an obnoxious judge who went on to publicly humiliate one of our members about his entry. Well, at our last internal competition evening we could not have had a more pleasant judge. He was a true gentleman, and he did not make one negative or cruel comment. It was a joy to listen to him all evening.

And even though he is in his 70s, he greatly appreciated contemporary work by placing some of these images among the winners as well as more traditional entries. This judge could give a master class to many photographers on the

delicate art of how to make every entrant feel worthy by entering.

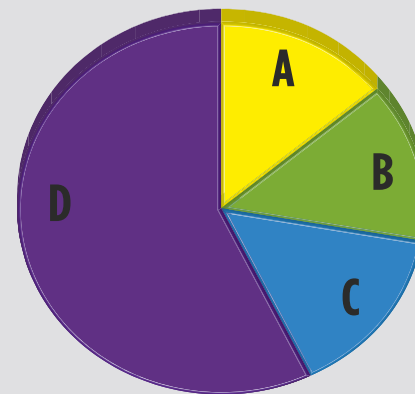
The whole point of a club is to encourage every member to join in and have fun. It should not be for the 'big boys' to prove they are the best and how clever they are just because they have the money to impress the judge with their globetrotting. None of this washed down with our recent judge, as his wisdom and understanding governed his judgement.

John Heywood, via email

I'm glad that one bad apple hasn't ruined the experience for you. Competitions should be fun and rewarding, as well as offering feedback as to how you can improve your photography – Richard Sibley, deputy editor

Buying advice

Cameras are no exception to the trend of climbing prices, with some 20



In AP 14 May, we asked...

Do you enjoy 'lo-fi' photography?

You answered...

A Yes, I own at least one such camera and use it frequently	14%
B Yes, I've tried it. It's fun for a novelty, but not regularly	14%
C No, but I'm intrigued to try it	15%
D No, I'm more concerned with achieving the best image quality	57%

What you said

'I really can't see the point – if you're absolutely determined to produce naff-looking images, do it in post-production. At least you then have a choice'

'I get all the "lo-fi" images I can stand out of what I've got without buying special kit to do it'

'Yes, I love lo-fi and shoot it a lot, both on film (Holga, Holga WPC, Box Brownie, Zero 45) and digitally with my Fujian CCTV lens'

'First, define what is meant by "lo-fi"! How low is it? If Praktica SLRs and slide film are "low" then I do "lo-fi", and if other people consider the results to be "art" then I am not going to complain!'

Join the debate on the AP forum

This week we ask

Have you ever set out before dawn to capture a sunrise?

Vote online www.amateurphotographer.co.uk



Carolyn Barber @CBarberPhoto

We're only human and found it hard to resist this wonderful shot of a duckling by Carolyn Barber. Look out for ducklings in your local park, but don't get too close!



Carolyn Barber @CBarberPhoto - 11h
I could not resist taking a pic of the ducklings in the park after work today. @OPCTY @AP_Magazine #apcotwweek 3

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In AP's testing regimen it's a gold box for products awarded 5 stars and a silver box for 4.5 and 4 stars

➤ DSLRs – about half the market choices – now selling at over £1,000. Buying habits vary because some people are influenced by headline offerings, while others are content to look at other options when money is the controlling factor.

How many people, though, look sensibly towards the end result before buying? Being bedazzled by a top-line camera is fine, if you can afford it, but what are you going to do with your pictures? If, like the majority of amateurs, your pictures rarely go above A4 size, there's probably good reason to look carefully at those cameras that are also capable of producing excellent results but at a lower price. Surely, it's the skill behind the camera, not the cost in front of it that should make all the difference.

Many recognised photographers have provided evidence to show that it's not the kit you have that counts, but the abilities you have to produce results.

Crosspoint, Staffordshire

Card failure

I can sympathise with Peter Slessinger's letter in AP 23 April about his card failure. This has only happened to me three times over the years. The last time it was my card

reader that caused the damage. When it does occur important pictures are always involved – in my case a grand dinner I had covered in London. I sent the corrupted card off to Recoverfab (recoverfab.com) in Germany and they saved the day – at a cost of around £215. I now use two cards in my Nikon D800, and although I love my Fujifilm X-E1 the only reason I am interested in the new Fujifilm X-Pro2 is that it has two card slots!

Michael Warren, Suffolk

We put a lot of trust in the memory cards and card readers we use, and it's important to give both a thorough examination now and again to check for any signs of damage or fatigue. A month ago I inspected my

cards before shooting a wedding, only to find the 64GB SD card that I use for back up in my Canon EOS 5D Mark III had a serious crack where the metal contacts join the plastic. Needless to say, I didn't risk using it.

Owning a camera that has dual card slots and presents the option to record an image to two different memory cards simultaneously offers peace of mind. It's great to see Fujifilm adding a pair of card slots to the X-Pro2 at the request of many pros who used the X-Pro1. Hopefully, we'll see many more dual card slot DSLRs and CSCs being introduced into the market in years to come –

Michael Topham, deputy technical editor



The Fujifilm X-Pro2 has dual card slots to record an image to two memory cards simultaneously

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In next week's issue On sale Tuesday 7 June

The Queen at 90

We look back at 90 glorious years of HM The Queen in pictures



Shooting the Stones

Terry O'Neill and Gered Mankowitz talk about how they documented the rise of The Rolling Stones

Tamron SP 85mm f/1.8 Di VC USD lens

We test Tamron's new image-stabilised, short telephoto prime

Canon EOS-1Dx Mark II

Nick Dungan finds out how Canon's latest flagship camera performs in the field



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Golden years



When someone says ‘those were the days’, you take it with a pinch of salt, but when veteran press photographer **Brian Harris** recalls his exciting 47-year career, we not only believe him – we’re green with envy. He talks to **Natalie Denton**

Wanted: tenacious photojournalist for national broadsheet newspaper. No qualifications necessary, but experience essential. In return, you’ll receive an arsenal of photographic kit, a company car, a competitive salary, a pension and travel the world for free.

Interested? To apply, all you need do is invent a time machine and travel back four decades. Even then, you’ll find that a young Brian Harris has pipped you to the job.

Fast-forward to today and the career of the seasoned photographer, who has racked up nearly half a century shooting for the press, is the stuff of legend.

‘I’ve been an observer of history as it was being made,’ says Brian. ‘These events were high and low spots in everybody’s lives, but I’ve been privileged to see them happen

right in front of me, and be paid to photograph them.’

The end of the civil war in what was then Rhodesia and is now Zimbabwe, the aftermath of the Falklands War, the famines of Ethiopia and Sudan, the first stirrings of unrest in Serbia and Kosovo, the Troubles in Northern Ireland, the fall of the Berlin Wall, Czechoslovakia’s Velvet Revolution, the fall-out after Tiananmen Square, the first elections in Nepal, the demise of Margaret Thatcher, the rise of Tony Blair, four US presidential elections... Brian documented them all – and more.

‘Photography has been wonderful for me, but it’s not a career I would want to start now,’ says the 63-year-old. ‘It’s a new world out there. I wonder how young photographers who are fresh out of college get into editorial photography. I don’t know how they can make a solid living

doing really interesting work, because the business has changed so much. The decline of the newspaper business means budgets have been cut and the major agencies offer photos to newspapers for pennies. It’s just unsustainable for a photographer.

‘Yes you may get something online or post something on social media, but how do you pay your mortgage with that or even buy a pint of milk? You can’t make a living out of that. To earn a professional income of £50,000-£60,000 is unknown now. The days of a salaried newspaper photographer with a company car and a pension just don’t exist.’

In the beginning

Back when Brian was trying to break into the industry, youngsters showing self-motivation and initiative were considered to be as qualified as those with a



© THE INDEPENDENT

George Bush Snr waits in the
kitchen corridor before being
invited to 'come on down'
to give his speech at a
Republican \$500-a-plate
'Rubber Chicken' fundraising
dinner. Manchester, New
Hampshire. February 1988



formal education. This attitude gave Brian, a working-class London lad, the chance to go from shooting for local newspapers as a schoolboy to being an apprentice-style messenger boy for press photo agency Fox Photos, just yards from Fleet Street, the beating heart of Britain's newspaper industry.

By the age of 20, Brian had learned the ropes and became a photographer, entrusted with equipment that, he jokes, was worth more than his parents' house. On top of that, he got the keys to his first company car: a red Mini. Five years later, aged 25, he joined *The Times* as its youngest-ever staff photographer, but left in 1984 to freelance through Impact Photos (which sold picture stories to international news magazines including *Time* and *Newsweek*).

In 1986, he joined *The Independent*, the new kid on the block, becoming its first staff photographer. He played a key role in forming the renowned 'Indy style' of 'intelligent editorial photography'. It was during these 14 years that Brian travelled the world, witnessing many of the 20th century's most dramatic moments first hand. One of these was the fall

Right: A young boy on the Falls Road, Belfast, during rioting in support of the H-Block hunger strikers in the Maze Prison

Far right: Deputy Prime Minister Michael Heseltine, 1995

Below left: Her Majesty the Queen in 1975

Below right: The Berlin Wall opened here at the junction of Bernauer Strasse and Eberswalder Strasse at about 10pm on 9 November, 1989



© BRIAN HARRIS



'The Wall came down on 9 November. It was like going through the back of a wardrobe to Narnia'



© THE TIMES



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of the Berlin Wall in 1989. Brian was one of the last photographers to experience and record East Berlin before the first brick fell.

‘We didn’t know what would happen,’ he says. ‘It was such a tense time and all very uncertain. The Wall came down on 9 November, but I’d been through it a few days earlier. It was like going through the back of a wardrobe to Narnia. To get to the east side you had to go around all these concrete roadblocks with barbed wire and past formidable armed guards. It was bloody scary.’

‘One of the first things I noticed about the other side was the light. When you were in West Berlin it was like any other European city, but when you went to East Berlin it was like someone had turned the lights out. They were using 30-watt light bulbs in the street. It was like going back to a time I never knew: pre-war Berlin but without the gay lights. It was weird and spooky.’

‘I stayed in a hotel there and the next day I went out with one camera, a wide 24mm and 105mm, and half a dozen rolls of film. It was so quiet because there was no traffic. The light was muted and soft because the air was filled with pollution from the cheap brown

lignite coal they were burning in the East. It was surreal – like taking pictures on a film set.’

‘Three days later, the wall came down. It was pandemonium. How was the East German government going to react? Were the Russians going to send in the tanks? Once things became clearer, it was wonderful. You could just walk through holes in the wall. We got a lot of coverage with those pictures.’

Risks of the job

Although he encountered many high-risk situations during his five decades as a press photographer, Brian claims he rarely felt in mortal danger. However, he recalls feeling pretty nervous covering events in Rhodesia (Zimbabwe), in 1980.

‘In those days, as a member of the press armed with just a camera and a press card, you tended to be respected by both sides in any conflict. You might be collateral damage but you were never targeted in the way the press is now, particularly in places such as Syria.’

‘Back then it was different. For example, in Rhodesia I was sent off to photograph the troops of the Patriotic Front (PF) coming in from the bush in the Zambezi valley as part of the negotiated



➤ settlement to end the war. In they came but they were so armed up – rocket launchers, Kalashnikovs, grenades and God knows what else – they looked like extras for a really bad movie. It was really tense, and I was still quite inexperienced, but then their commanding officer said, “This is my friend, Mr Brian Harris from *The Times* of London. He is a very important journalist,” and that was it. After that, they all wanted to be photographed!’

Shooting style

Admirers of Brian’s work have often commented on the serenity and calm of his pictures. He says these qualities are partly explained by his personality.

‘I like gentle, rather than aggressive, pictures,’ he says. ‘I tend not to do that sort of thing. Maybe I’m not brave enough, maybe I don’t get in close enough, or maybe I’m not quick enough, but I like to make gentle observations. I’ve never been a hard news photographer. I’m sure there are those who would say that my vein of photography is “fluffy bunny work”.

‘I like to shoot news with a twist. Particularly when I’m photographing something that shows the pomposity of politics or the state, putting a wry smile into the photograph can



Patriotic Front (PF) troops come in from the Zambezi valley bush in Zimbabwe as part of the negotiated settlement to end the war in Rhodesia (Zimbabwe). January 1980

© THE TIMES



Newly elected Labour Party leader Neil Kinnock and his wife Glenys go for a stroll on Brighton beach at the start of the Labour Party Conference. 3 October, 1983

© THE TIMES



Just 750 copies of Brian's book have been produced, 200 of them numbered, limited-edition copies in a slipcase and including a signed photograph of the photographer's choice. To read more of Brian's jaw-dropping adventures, monumental mishaps and life-changing experiences, plus discover which Prime Minister is responsible for the book's title, go to www.impress-publishing.com/and-then-the-prime-minister-hit-me.html. Visit his website at www.brianharrisphotographer.co.uk

photographer is sent to cover a big story, they are expected to cover not only what the agencies are doing, to make sure they've got it in their back pocket, but also to do some off-diary stuff as well. It's very difficult to do both well, though. I don't think today's newspaper editors are committed to intelligent news photography. I think that nowadays most staff photographers are covering case studies, which was not what I joined the army to do.'

At 63, Brian says retirement is not on the horizon. In fact, he has ramped up his work schedule to produce a tell-all autobiographical book rich in imagery and anecdotes.

'About five years ago my mum's partner, Bertie Stimpson, a retired *Daily Mail* sub and copy taster who had all these wonderful stories, was diagnosed with dementia. It made me think that maybe I should write mine down before it's too late.'

Five years, 70,000 words and 320 pages later, and he finished *Brian Harris... and then the Prime Minister hit me...*

'I did it to clear my hard drive of a brain, I did it for posterity and I did it because I'm not stupid. I'm well aware that I have had the most wonderful life in photography, and I feel – I hope – there has been a lot in it that people would be interested to read about.'

AP

expose the nonsense. It's why, in 1986, I started using very wideangle lenses. It meant I could photograph in a way that wasn't necessarily what the public relations officer wanted.

'Once, at an event to photograph Prime Minister Margaret Thatcher, I stuck on my wideangle lens and got her with her bodyguards. Most photographers would have just gone in tight on her. By doing what I did, I made the picture into more of a piece of theatre, so people could see she wasn't there all on her own; she was surrounded by five detectives, and a policeman with a gun.'

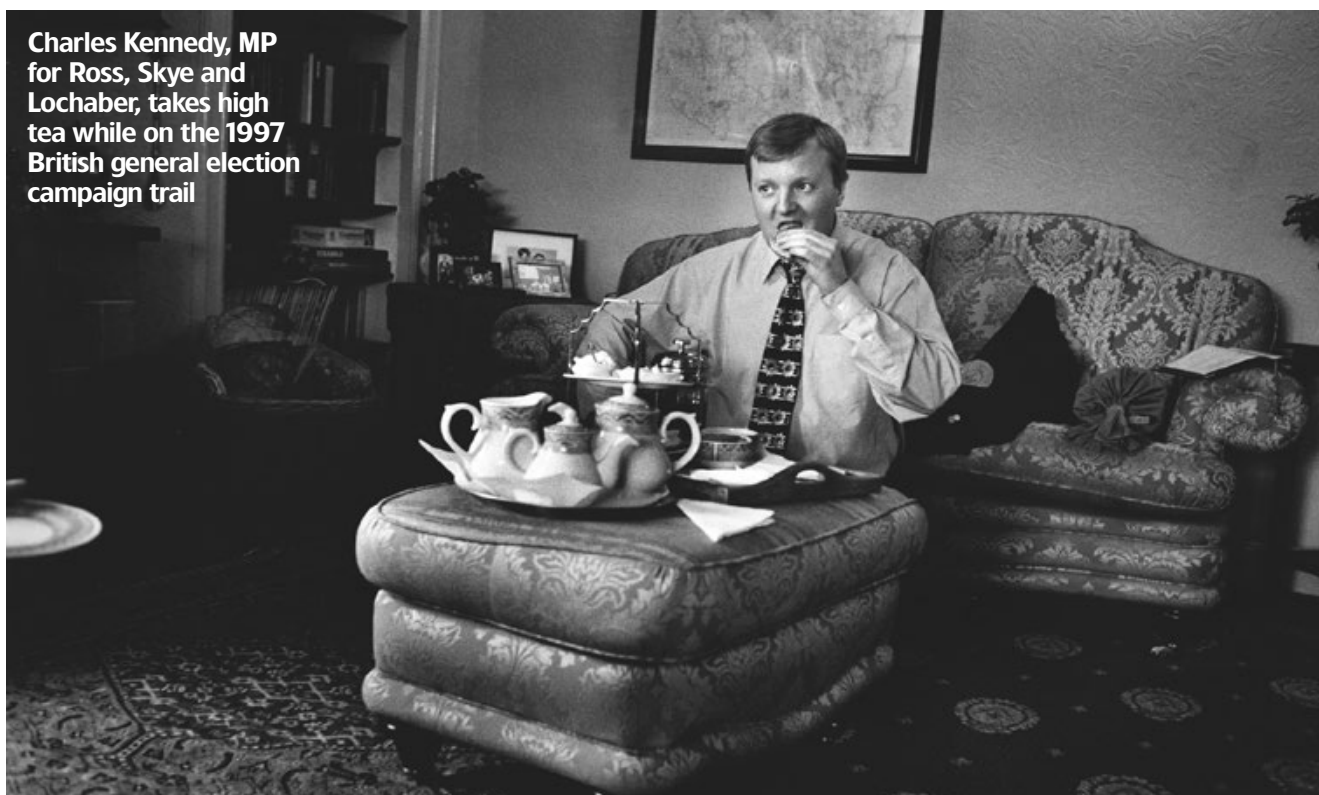
Post-press career

As the century came to an end, so did Brian's time at *The Independent*, when he was made redundant as part of a cost-cutting drive. He's since worked as a freelancer, a situation that, he says, allows him to be more creative. It's a privilege that his successors in the press industry no longer enjoy, he says, and the reason he keeps taking pictures.

'In the old days, employers gave photographers greater freedom to document purely off-diary stories,' says Brian. 'Now, if a newspaper

FAVOURITE PERSON

Charles Kennedy, MP for Ross, Skye and Lochaber, takes high tea while on the 1997 British general election campaign trail



AFTER 50 years of photographing people, Brian is clear who were his most and least favourite subjects. 'Charles Kennedy was my favourite,' he says. 'He was just a really nice guy, and remained so after he became leader of the Liberal Democrats. He was the politician I had the most regard for.'

'The most insincere person I photographed was Tony Blair. He was just too smarmy. I didn't believe a word he said. In fact, the picture editor of my book pointed out that I don't have any pictures of him in it, and I said, "I don't want a picture of Tony Blair in my book."'

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Wool wizard

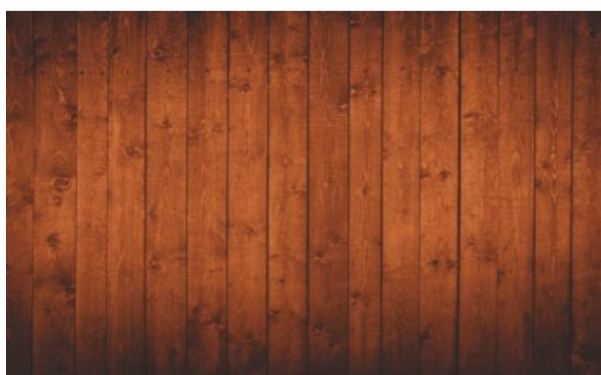
From initial idea to final shot, **Sjoerd Stellingwerf** explains how he created this image of knitting a sweater straight from the source



KEY IMAGES



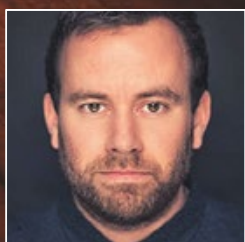
To add warmth to the image, I shot this roaring fire that will be placed on the background image.



This flat shot of some floorboards will be applied to the image and distorted to enhance the look.

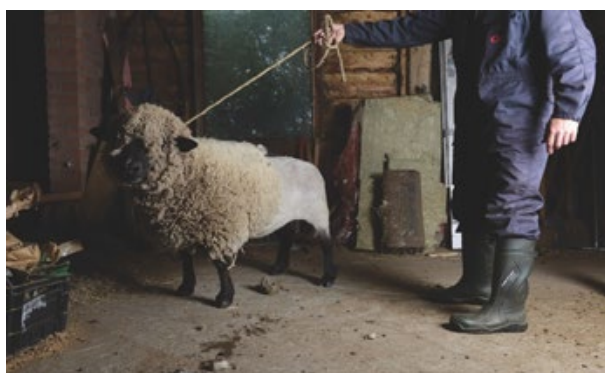


This was the initial background shot, but in the end all that I wanted from it was the rocking chair.

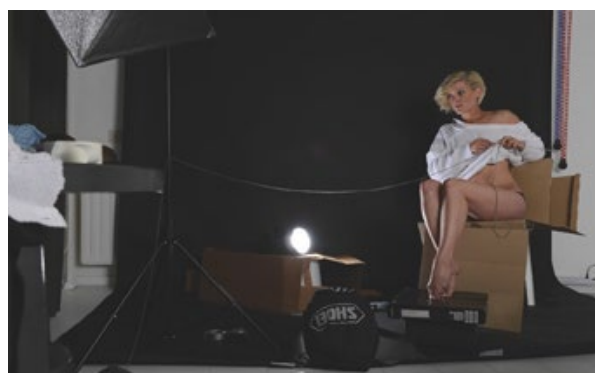


Sjoerd Stellingwerf

Sjoerd is a freelance visual creative based in Deventer, the Netherlands. With nine years' experience in advertising as a designer and art director, he specialises in concept development and visual communication. What all his creations have in common is a well-thought-out idea and, often, a sense of humour. www.sjoerdstellingwerf.nl



The sheep for this shot will be carefully cut out and placed on the background image.



Finally, the model is shot in position, with the light acting as the source of the fire.

Humour is an important ingredient in my images. I enjoy mixing subjects to create something new. Last year, I thought of creating an image of a grandmother knitting, using wool directly from the sheep. I worked up a sketch of it; I find it's good to get concepts down on paper as it makes me think of how the shoot should come together.

Preparation

The picture required quite a bit of preparation, but my timing wasn't perfect. I wanted to find a sheep to photograph half shorn; unfortunately, I was too late – sheep shearing had already taken place. I would have to wait a year before having another go. On the positive side, it gave me extra time to plan and overcome problems.

I put out a request on Facebook appealing for a suitable sheep, which I found. I had already shot the background for the picture at an old house, but I wasn't quite satisfied with the result. It lacked the warmth and cosiness I wanted. I fixed this by photographing another fireplace separately, which I planned to insert into the final scene.

Finding a grandmother was another problem, because there weren't many elderly models available. This forced me to change my original idea to a young model knitting herself a sweater.

Starting point

When creating a composition (an edit of multiple photos), it's important to use the background as a starting point. After this, you add the photo of the model (which I usually photograph in the studio). There are three things I need to take into account when developing a composite: light, position and angle, and settings.

First, light: where is it coming from and how will it fall on my model? Next, position and angle: where do I place the camera, and where will the model be positioned in the final photo? It can be useful to take a picture of yourself standing in front of the background, to see if the proportions are right.

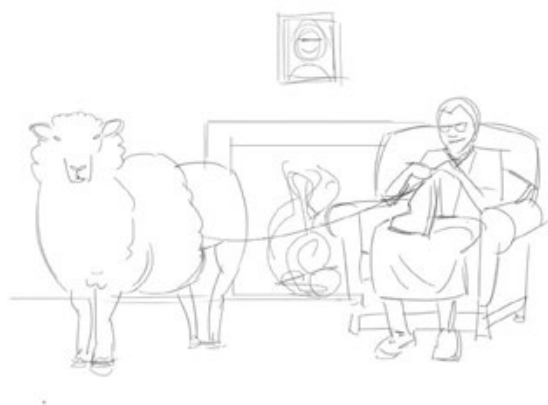
Finally, settings. I want to blend the photos in a natural way, so I prefer to work with the same lens and focal length throughout. The white balance is not that important, because it's easy to change in Photoshop or Camera Raw.



Top tip

AS I explained earlier, when creating a composition I always shoot the background and the model separately. It's simpler this way because not having the model present at the location means I can concentrate fully on photographing the background. What's more, I'm less limited by reality.

STEP BY STEP



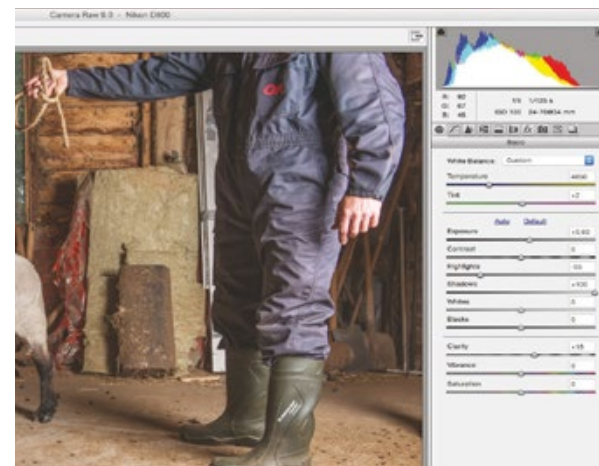
1 Make a sketch

Before I think about picking up my camera to shoot, I make a sketch of the idea. The drawing doesn't need to be pretty or perfect, but it must be clear and show what needs to be captured. This sketch is also useful during the shoot itself.



2 Background photo

Usually, I take a picture of the background before I photograph the model. Here, I've photographed the interior of an old house first to build the image around, but I don't really like it. I will only use the chair and change it later in Photoshop.



3 The sheep

Now I photograph the sheep. I use one flash, which I place on the front right of my camera. I always photograph in raw. This allows me to do the first adjustments, such as brightening the dark parts and using the Lens corrections filters, in Camera Raw.



4 The Pen Tool

The next step is isolating the sheep. I use the Pen Tool when working on the hard lines. For the woolly parts I use Refine Edge; the Pen Tool doesn't work there. I always use a Layer mask when isolating. Also, when working on details, I zoom in at 300%.



5 Fireplace

Now I recreate the background. I add a baseboard and lower the fireplace. I also place a Bordeaux wall to conceal the cabinet. I use the Pen Tool for drawing. I use Curves and a Layer mask to darken some areas of the wall and lighten others.



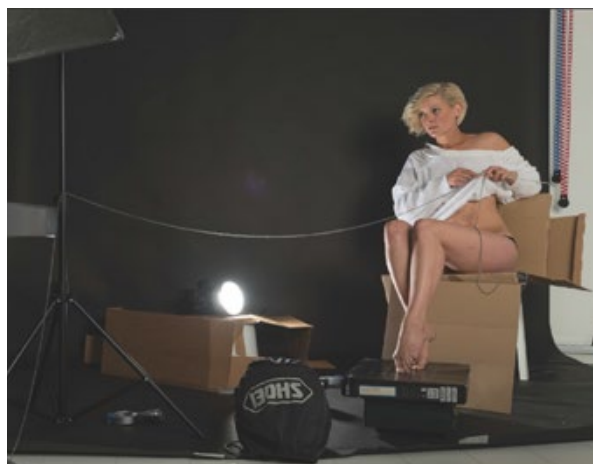
6 Transform

Now I add a wooden floor, which I transform with the Free Transform tool to give it the right perspective. I still have a fireplace from another photo shoot that I want to use. Again, I use Layer masks and Curves to blend everything.



7 Realistic light

With an orange brush (in a new layer), I paint close to the edge of the sheep to create a realistic light from the fireplace. I put the Blend mode to Screen. Other parts of the animal need to be darkened. I use Curves and a Layer mask again.



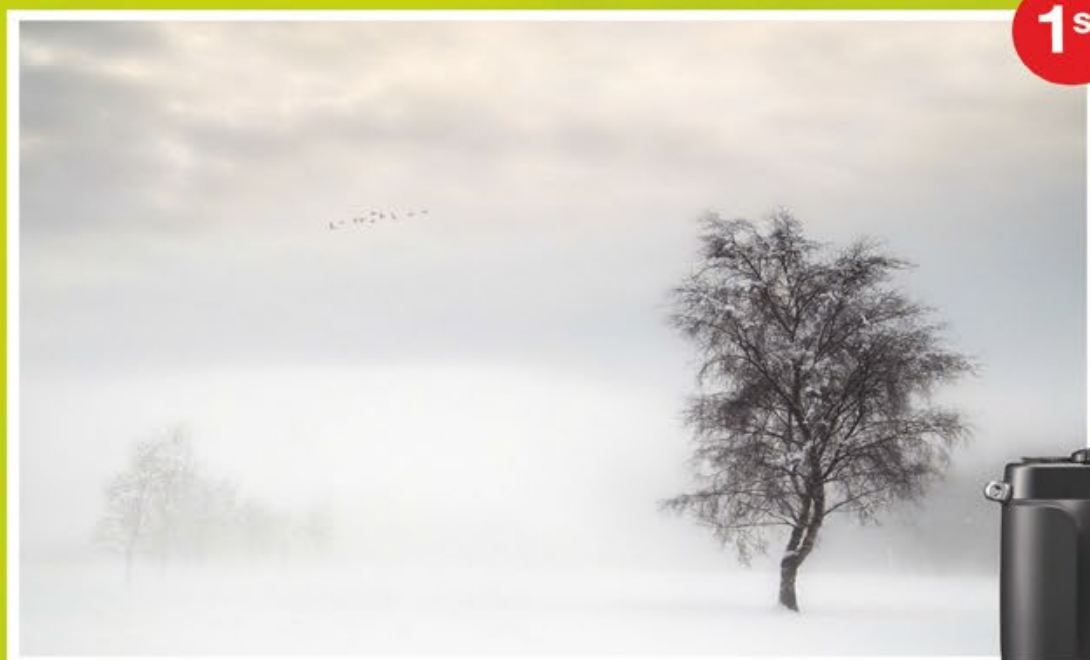
8 Bring in the model

When photographing the model, I make sure to create the same seat height as the small chair. It looks a bit sloppy, but it's the final picture that counts. I isolate the model with the Pen Tool. I paint her sweater the same colour as the sheep (new layer>Multiply).



9 Finishing touches

I draw a shadow with a small brush in the same colour as the background (Blend mode on Multiply). To blend the whole image, I add a new layer (solid colour, orange and set to 3% Opacity, Soft Light). I sharpen the image with a High Pass filter, with a Layer mask.



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To enter by post, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you after judging (please enclose an SAE). Entries should be sent to APOY, Amateur Photographer, Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF.

Plan your APOY 2016 year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Sense of Doubt	Abstract images	5 Mar	27 Mar	30 Apr
Width of a Circle	Creative wideangle	2 Apr	1 May	28 May
Soul Love	Portraiture	7 May	29 May	25 June
Scary Monsters	Wildlife at home and abroad	4 June	26 June	30 July
Little Wonder	Macro (insects/flowers/plants)	2 Jul	31 Jul	27 Aug
A Small Plot of Land	Landscapes and cityscapes	6 Aug	28 Aug	24 Sep
Big Brother	Street photography	3 Sep	25 Sep	29 Oct
Blackout	Black & white	1 Oct	30 Oct	26 Nov

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy16

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Round Four **Scary Monsters**

SO FAR in APOY 2016 we've looked at abstracts, wideangle views and people. Now we want you to turn your lens on the animals we share our planet with, both at home and abroad. Your shots can either take the form of portraiture or can be your attempt at the ultimate wildlife shot. With camera equipment becoming so

much more affordable and compact cameras boasting impressive zooms, wildlife photography is now far more accessible. And you don't have to travel thousands of miles for this category. The pets in your own home can be just as impressive, photographically speaking, than anything found out in the wild.

Also consider the wildlife that's right on your doorstep. These warmer months give you a chance to get out looking for things to photograph, whether it's butterflies, dragonflies, or adult birds with their young.

As ever, you'll find some useful suggestions over the page that will help you on your way.

Providing a strong environmental context for your subject can lead to powerful images, such as this one from Mark Crocker

Round Four Wildlife

We take a look at some tips to set you on your way to shooting successful wildlife pictures



© RON TEAR

Getting down low

DON'T be afraid to get down and dirty. Shooting from a low angle is one of the most effective ways to improve your wildlife photography. Dropping by a metre or so brings the viewer into the world of the animal subject, and shooting in this way will give your image a much more natural feel.



© MATTHEW CARMODY

Wildlife in action

PHOTOGRAPHING wildlife is a fantastic opportunity to capture some stunning action shots. Animals have their own behaviours and a perfectly timed image can capture this beautifully. A bird in flight, for example, can create an image of real drama. Even just a shot of a running horse or deer can really hold the viewer's attention.

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2700-3000 pixels along its longest dimension, an unmounted print (max size 210 x 297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If Time Inc (UK) has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but Time Inc (UK), Sigma and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to Time Inc (UK), Sigma and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in Time Inc (UK)'s Amateur Photographer magazine and on Time Inc (UK)'s and Sigma's websites and social media should they be selected to promote the competition. 8. You grant Time Inc (UK) and Sigma the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APÖY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image/camera details. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of Time Inc (UK), Sigma and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Sigma has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APÖY 2016 competition will be to win Sigma products to the value of £2,000 RRP as at the date of notification. 15. Prizes are subject to Sigma standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. Time Inc (UK), Sigma or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of Time Inc (UK), Sigma or their associated group companies. 22. Sigma shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/Time Inc (UK) and all competition terms and conditions are bound by Amateur Photographer/Time Inc (UK) rules.



© IAIN MCCONNELL

Pets at home

EVEN the pets in your own home can be used to create brilliant shots. The best thing about this is that as their owner, you'll have an implicit understanding of their character so you'll know exactly when, where and how to capture the moment. Your pet trusts you, so you'll have many opportunities to get close and create an intimate portrait.



© CHRIS DIXON

Sending a message

MANY of us have, at some stage, considered the welfare of animals, whether it's an issue of consuming meat or our feelings about how they are treated, either in the medical field or for our entertainment. Photography has always been an effective tool for communicating issues or our feelings about them, so keep that in mind.

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PJ Harvey

Award-winning photographer **Harry Borden** looks back at two contrasting portrait shoots with singer-songwriter **PJ Harvey**



Polly Jean Harvey is an alternative rock icon. She has won the Mercury Prize twice, had eight nominations for the Brit Awards, six nominations for the Grammy Awards and was awarded an MBE in 2013 for services to music.

The first time I photographed PJ Harvey was in 1996. At the time she was popular in trendy circles, but wasn't widely known yet. She was about as cool as you could imagine and I don't think she's ever lost that quality.

I was commissioned to do a portrait shoot with Polly by *Option*, an alternative music magazine of the time. I was a fan of her work, so it was an exciting opportunity.

Back then, I had a flat in London's Bethnal Green and suggested we use it for the shoot. She turned up dressed completely in black, with green eyeshadow and red lipstick that accentuated her features.

We spent a few hours taking the pictures, the strongest of which is shown left. I chose the green background to match her eyeshadow and complement her lipstick, and set up the backdrop in the hallway. I used natural light from a window, and set it up so that most of the light fell on her face while illuminating only a small part of the backdrop.

I shot this image on my Hasselblad CM with an 80mm lens. At that time, I liked a cross-processed look and this one was taken on Kodak Ektachrome Professional ISO 100 transparency film, and processed in C-41 (print film) chemicals. This produced a more contrasty image with little or no shadow detail. It was one of those occasions when cross-processing augmented the subject without being obvious.

Afterwards, when a limo came to collect Polly and take her back to where she was staying in Baker Street, I asked if I could go with her. There, we found a little supermarket and I took some pictures of her as an anonymous customer.

The whole shoot was great because of the combination of an incredibly photogenic subject with amazing clothes and make-up. It was one of those portrait sessions which,



ALL PICTURES © HARRY BORDEN

In Harry's last shoot, lack of time meant he tried to get as much variety as possible

when you get the film back from the processing lab, you're really delighted with.

On a personal note, at the time of the shoot my wife and I were deciding on a name for our unborn child. I put the name Polly into the hat and my daughter was named after her.

I didn't see PJ Harvey again until 2012, when I was photographing her for a feature in *The Sunday Times Magazine*. I was still star-struck and it was nice to be able to tell her my daughter was named after her. She signed a CD: 'To Polly, From Polly'. However, the rest of the shoot was fraught.

We shot in a London hotel, and there was very little time. I tried to get as much variety in as possible. After some pictures in the room with different backgrounds, I suggested we take a few pictures in the lift along the hallway (see above).

This time, I was shooting with a Canon EOS 5D Mark II and a 50mm lens. Again, I only used available light and I liked

the resulting low-key, moody images. Converting to black & white suited the images more.

PJ Harvey's publicist was present and requested Polly have input into which pictures were used. I wouldn't normally do this, but because I had so much goodwill I reluctantly agreed to set up an online gallery.

Unbeknown to me, Polly didn't have any modern technology in her house, so the publicist downloaded the pictures, had prints made and sent someone to take them to Polly in Dorset. By the time she had made her choice, the deadline had passed and I had already given the pictures to *The Sunday Times Magazine*. What was published was not of Polly's choosing.

As a result, I was given a 45-minute tirade over the phone by the publicist, which was unfair. I liked the pictures, but what happened afterwards left a sour taste. You learn from these experiences.

As told to David Clark



Harry Borden

Harry is one of the UK's finest portrait photographers and his work has been widely published. He has won prizes at the World Press Photo awards (1997 and 1999), and was awarded an Honorary Fellowship by the RPS in 2014. The National Portrait Gallery collection holds more than 100 of his images. Visit www.harryborden.co.uk

Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Lucas Scott, Suffolk



For Lucas, the real appeal of landscape and nature photography lies in the ability to capture the environment at its best one minute before it changes into something entirely different.

His ultimate aim is to explore as much of the UK as he can, including areas such as the Highlands, Snowdonia and the Lake District. He also hopes eventually to launch some beginners' workshops to help inspire future photographers who are looking to make their mark in the world of photography.

Dunes Day

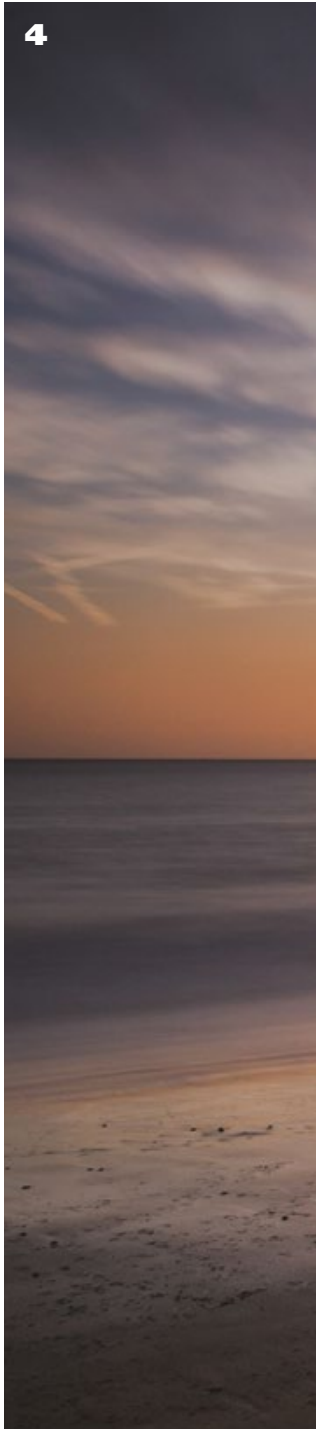
1 This shot was taken in Winterton-on-Sea in Norfolk and nicely contrasts the sweeping grass with the brooding sky
Nikon D7100, 18-105mm, 1/6sec at f/16, ISO 100, tripod, remote release

A Fresh Start

2 This image, taken on the Suffolk coast, uses the pier to carry our eye towards the emerging sun
Nikon D7100, 18-105mm, 4mins at f/16, ISO 100, tripod, remote release, Big Stopper

On the Edge

3 Such a simple subject has given Lucas an image conveying real atmosphere
Nikon D7100, 18-105mm, 162secs at f/18, ISO 100, tripod, remote release, Big Stopper





Manfrotto The Reader Portfolio

winner chosen every week will receive a **Manfrotto PIXI EVO tripod** worth £44.95. Visit www.manfrotto.co.uk

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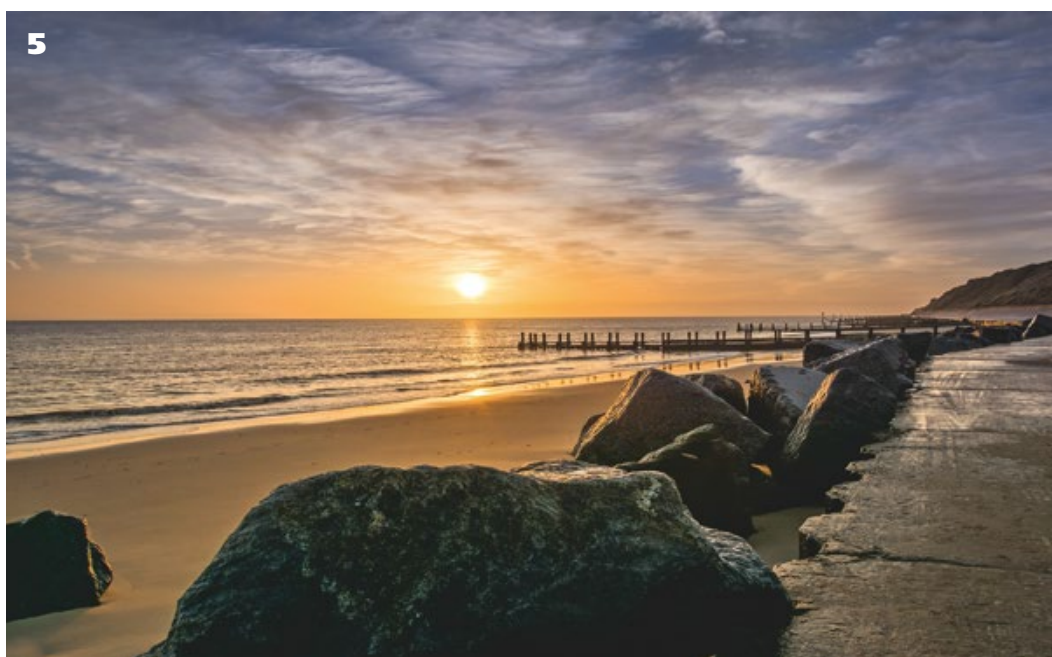


Nothing But Footprints

4 In this image taken on the Suffolk coast, Lucas was looking to convey a sense of loneliness. As he walked away from the sunrise, he saw his footprints and knew they would make a rather unusual foreground element
Nikon D7100, 18-105mm, 55secs at f/22, ISO 100, tripod, remote release

Whitstable, Kent

5 The distant globe of the sun saturating the horizon is the central point of focus in this image. Lucas has used the rocks in the foreground and the pier in the back to act as a lead-in line and draw our attention to the subject
Nikon D7100, 18-105mm, 1/100sec at f/16, ISO 100, tripod, remote release



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Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to correct for underexposure

NIGEL Ackroyd's candid photograph of a saxophonist performing in the street was captured using a 400mm zoom telephoto lens. It was shot at the widest aperture setting, at 1/400sec. The original is quite underexposed, which may have been deliberate because the ISO was

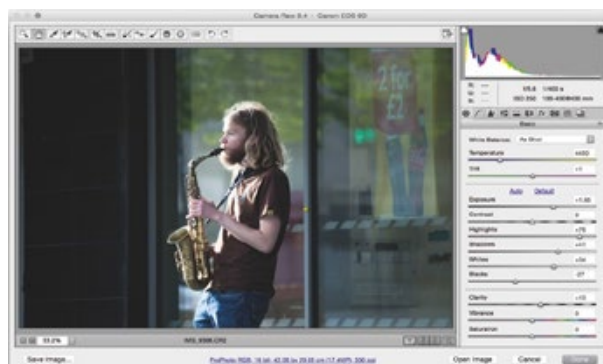
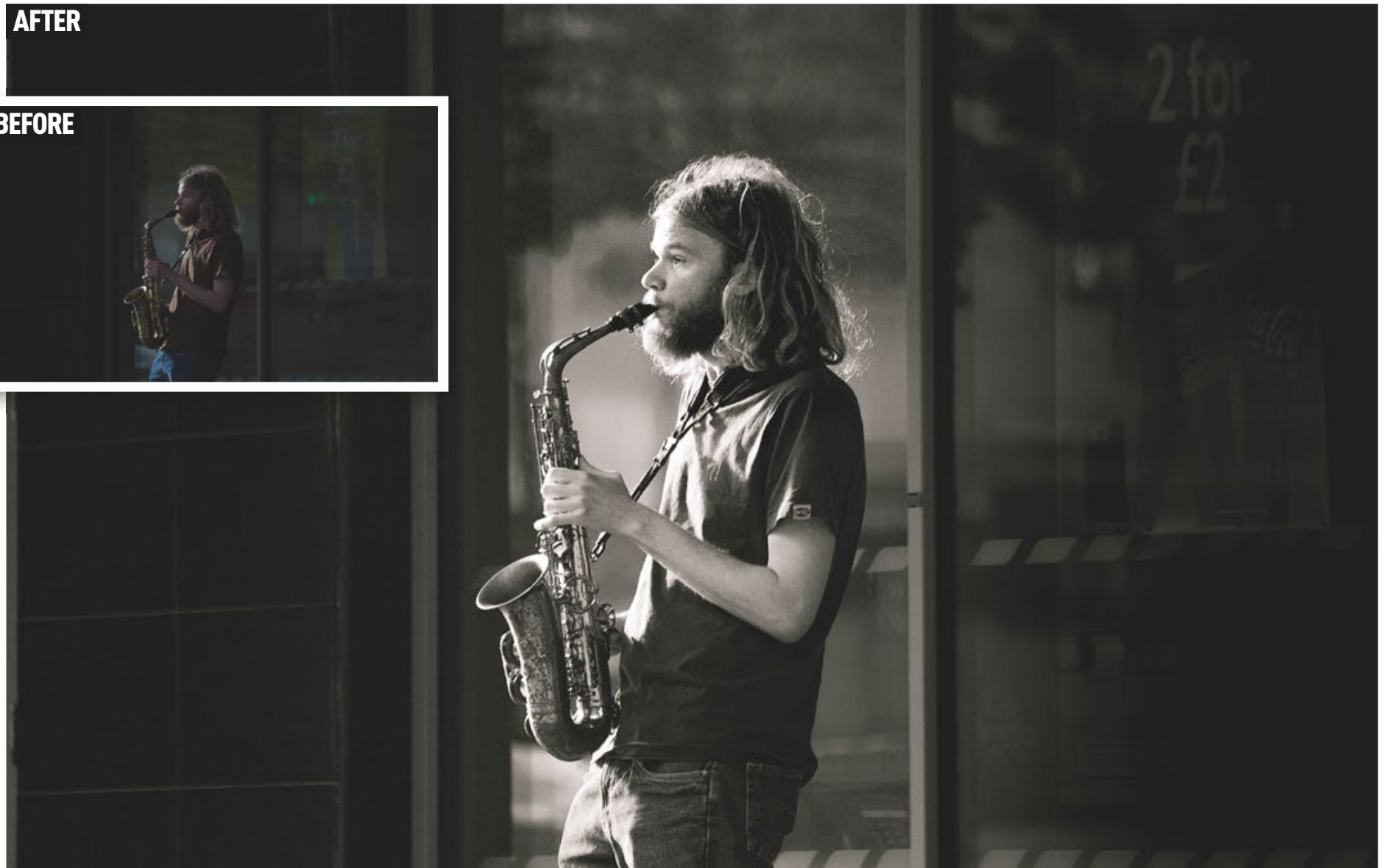
set to 250. In a situation like this it would be better to increase the ISO to capture a lighter image rather than keep to a low ISO and underexpose. The backlighting works well, though, and this has created a wonderful lighting effect on the musician.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

AFTER

BEFORE



1 Basic panel adjustments

The first step was to open the image in Camera Raw, where I used the Basic panel controls to lighten the image using the Exposure and Shadows sliders. At the same time, I increased the Highlights slider to emphasise the rim lighting, and fine-tuned the Whites and Blacks sliders to add more contrast.



2 Darken the shop window

Having lightened the image in Step 1, I noticed how this drew attention to the special-offer poster in the shop window. To remove this, I selected the Graduated Filter tool and applied an Exposure darkening adjustment to add more shade to the right-hand side of the photograph.



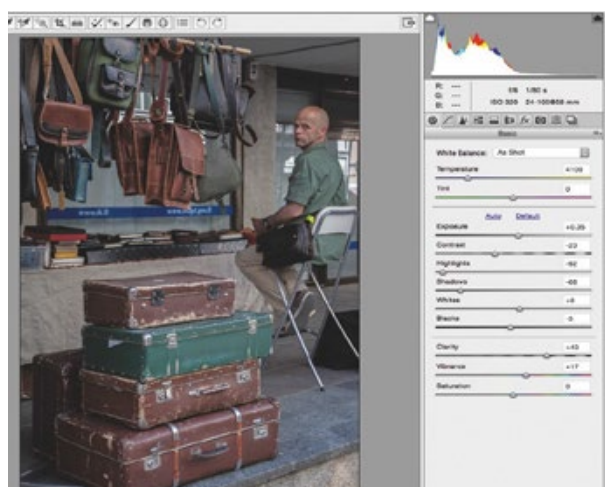
3 Crop and convert to black & white

To finish off, I selected the Crop Tool and applied a slightly tighter crop in which the saxophonist remained centred in the frame. The face wasn't perfectly in focus, so I also added a Radial Filter sharpening adjustment. I then converted the image to black & white.

An exercise in light and shade

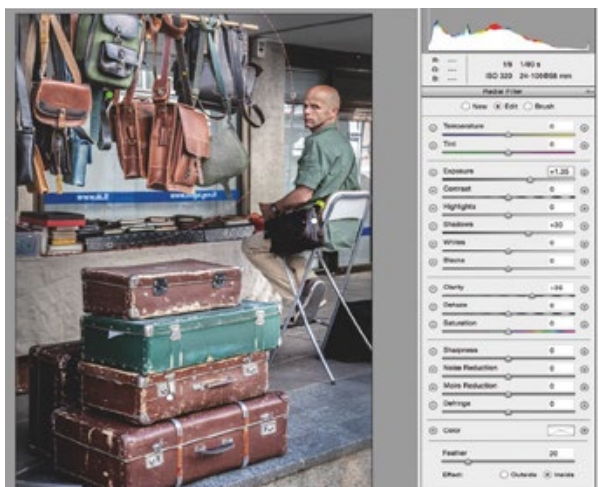
HERE we have a scene, taken by Steve Halliday, of a Lithuanian market seller, where the main interest is the texture of the leather bags and battered old suitcases. When you straighten the verticals and tighten the crop there is a strong composition that ties the image together. Normally, you might think that the person in this photograph is placed too far to the edge of the frame, but in this instance he fills the space on the right quite neatly.

The task here was to add light and shade that would help emphasise the compositional elements. I deliberately aimed for a dark, soft-contrast, base-level image setting upon which I could add a series of localised adjustments that added lightness and contrast. I then finished off by converting the image to black & white.



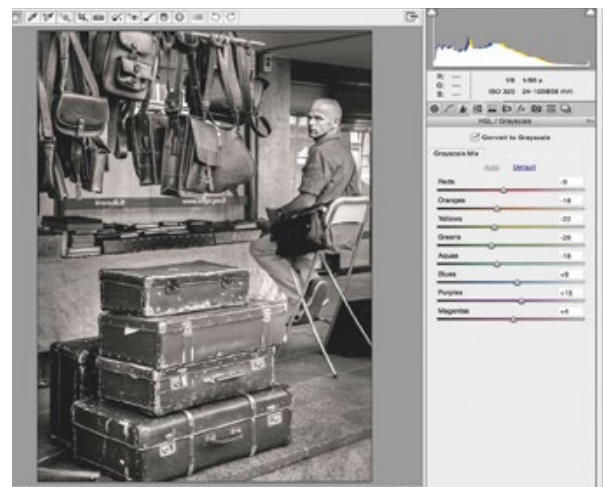
1 Apply Basic panel tone adjustments

I began by applying a Vertical Upright adjustment via the Lens Corrections panel, and cropped the photo top and right. In the Basic panel I lightened the image, reduced the Contrast slider and darkened the Shadows to produce a soft-contrast ambient light effect.



2 Add Radial Filter adjustments

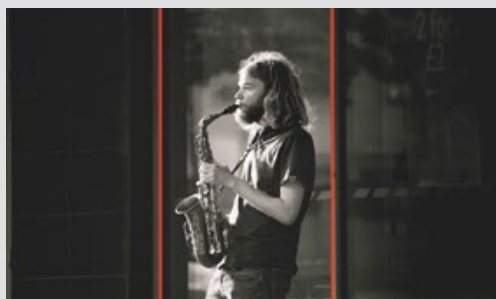
I then added a couple of Radial Filter adjustments. With the one you can see selected here I added a +1.35 Exposure adjustment along with +30 Shadows and +36 Clarity adjustments. I added a similar adjustment to the stack of suitcases below.



3 Convert to black & white

I continued adding further Radial Filter adjustments using the same settings that I applied in Step 2. I added one adjustment to the side of the suitcases plus another to the man's face. Finally, I went to the HSL/Grayscale panel where I converted the photograph to black & white.

Emphasising the composition of an image



YOU CAN often find the source of an appealing photograph in its underlying composition. It may be something the photographer has planned, but it is often more instinctive. Look at the two photographs here. In the first (left), the saxophonist was positioned centrally, and the left and right sections were like two matching bookends. In the second (right), the image could be divided into three sections of matching area. As I edited the tones in this shot, I added lightening adjustments to the centres of each of these sections, which helped to make the structure of the image's composition more noticeable.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

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Benro TMA28A Series 2 Mach3 Aluminium tripod

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We turn our spotlight on one of **Benro's** latest offerings – a medium-sized aluminium tripod with twist-leg locks, all for under £120

At a glance

- Capable of supporting up to 14kg
- Maximum height of 155.5cm with centre column extended, and packs down to 52.5cm
- Twisting leg locks

BENRO has expanded its already broad range with the TMA28A Series 2 Mach3 Aluminium tripod. As the name suggests, the legs are constructed of strong, lightweight aluminium. The spider and upper leg locks are made of durable magnesium alloy. It weighs 1.76kg which, while not particularly heavy, isn't especially light, either. Benro quotes an impressive maximum payload of 14kg..

Packed down, the tripod measures 52.5cm. That's reasonable, especially when you consider its maximum height is 155.5cm with the centre column extended.

Verdict

With some tripods, the leg locks can be easily broken. Twist-lock legs are often reliable, though, and the Benro TMA28A's appear to be very good. They're rubberised and easy to twist open and closed. They also boast a feature that stops particles jamming them, which is a big bonus.

The leg angle locks have three positions in which the tripod can be spread out. The last is very wide, making it well suited for uneven locations such as a rocky beach.

While the centre column can be turned upside down for low-level shooting, there is an additional small centre column that comes inside the tripod bag. This is intended for ground-level shooting.

It's not the lightest or most compact tripod, but it holds the middle ground in practically all areas, making it a solid all-rounder. What's more, it's steady, well made, has lots of extras as standard and does more or less everything an enthusiast photographer could ask of a tripod – all at a very affordable price.



Monopod leg

One of the legs features foam padding. It can be unscrewed completely to double up as a monopod.

Weight hook

A small hook on the bottom of the centre column allows users to add weight to the tripod for extra stability. This hook can be unscrewed to flip the centre column upside down.

Amateur
Photographer
Testbench
GOLD
★★★★★

Spirit level

A bubble level on top of the tripod spider allows you to check if the tripod is level.

Foot spikes

For shooting in muddy conditions, Benro has included ground spikes. The rubber feet unscrew and the spikes can be screwed in.

ALSO CONSIDER

Manfrotto 190 Go!

£159, www.manfrotto.co.uk

One of Manfrotto's best tripods, the new Manfrotto 190 Go! is similar to the Benro tripod, but has a 90° tiltable centre column. It is, however, more expensive.



3 Legged Thing EV03 Punks Rick

£199, www.3leggedthing.com

If you're looking for something a little smaller and lighter, the 3 Legged Thing Evo3 Punks Rick is just 34cm when collapsed. It's made of carbon fibre and has a maximum height of 140.6cm.



Vanguard Veo 204AB

£100, www.vanguardworld.co.uk

Although at 135cm maximum height the Vanguard Veo 204AB isn't as tall as the Benro tripod, it packs down to just 38cm and weighs 1.3kg, so is ideal if you plan to travel.



Kenro Universal Charger

● £23.94 ● www.kenro.co.uk



AS ITS name suggests, the Kenro Universal Charger is designed to charge a wide range of different batteries. They include the popular AA and AAA batteries, as well as camera and video batteries. The Universal Charger also has a USB output port, so if you have the right cable for your camera/smartphone it can be used as a USB charger, albeit a rather complex one.

The device is compatible with 3.6–3.7V/7.2–7.4V Li-ion batteries, the type you'll find in many modern digital cameras including DSLRs and CSCs. We tested a few different styles of battery and found Canon LP-E6 batteries charged fine, as did the Fuji NP-W126. Olympus BLN-1 batteries don't tend to play nicely with anything other than the proprietary charger, however, and the Kenro is no different, as it failed to charge those. Other than the Olympus battery, it was able to charge everything including a mix of AA, AAA batteries in both NiCd and NiMH varieties.

There's a built-in microprocessor which automatically detects the \pm polarity of the batteries and adjusts itself to successfully charge them. This is particularly useful when charging block-style batteries where it can be difficult to see the polarities, or they are unspecified.

The Kenro Universal Charger is powered by an AC plug, and an in-car charger is also included. **AP**



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Leica S (Typ 007)

Medium-format cameras are turning to the **CMOS sensor** for its flexibility, and Leica has followed suit with the S (Typ 007). **Damien Demolder** puts it to the test

At a glance

- 37.5MP Leica ProFormat CMOS sensor
- ISO 100-12,500
- 3.5fps continuous shooting
- 0.87x viewfinder with 100% coverage
- 3in, 921,600-dot LCD
- Cine 4K video recording
- £12,900 body only

For and against

- + Exceptional image quality up to ISO 6,400
- + Well-designed body for handheld shooting
- + Huge, bright viewfinder is a joy to use
- Autofocus system only has a single point
- Lower resolution than medium-format peers
- Unconventional four-button control layout

Where in the range



Leica SL (Typ 601)

Price £4,999 body only
With a 24MP full-frame CMOS sensor and an extraordinary EVF, the SL is a thoroughly modern CSC.



Leica S-E (Typ 006)

Price £12,480 body only
The older S-E (Typ 006) is still available. It uses a CCD sensor, and while that isn't as flexible in terms of high ISO, some still prefer the quality of its images.

Data file

Sensor	37.5MP CMOS (30x45mm)
Output size	7,488x4,960 pixels
Focal length mag	0.8x
Lens mount	Leica S
Shutter speeds	60secs-1/4000sec
ISO	100-12,500
Exposure modes	PASMs
Metering	Multi, centreweighted, spot
Exposure comp	±3EV in 1/2 steps
Drive	3.5fps
Movie	Cine 4K (4,091x2,160) at 24fps. Full HD (1,920x1,080) at 60fps
LCD	3in, 921,600-dot touchscreen
Viewfinder	Pentaprism, 0.87x magnification, 100% coverage
Stabilisation	None
AF points	1-point phase-detection
Memory card	SD, SDHC, SDXC, CF
Power	Rechargeable Li-ion
Dimensions	160x120x80mm
Weight	1,260g (without battery)

With no background in medium-format film cameras, Leica was able to start with a clean slate when it decided the time was right to begin offering its users a larger sensor. Although the S1 was the first of its S-series models, it was a scanning camera and not closely related to the S models that followed. The S2 was the beginning of the current format, which was announced in 2008 and released for sale in 2009. Leica wanted to make a medium-format handheld camera that was small and easy to use, so it steered away from the Hasselblad/Bronica/Pentax 645 format of long-nosed SLRs and went with a shape more like the Pentax 67 SLR or Mamiya 7 rangefinder, and actually not that dissimilar to its own lovely



With its CMOS sensor, the Leica S (Typ 007) is capable of giving much better high ISO results than previous generations of the camera. This was shot at ISO 3,200

R system of 35mm film SLRs.

Confusingly, Leica's naming structure has altered since the introduction of the S2, so we had the S (Typ 006) instead of an S3, and now we have an S (Typ 007), representing the fourth generation of the series. This new model introduces some important changes for the system and brings with it features and functions that make it a thoroughly modern medium-format camera in a world in which the main players are only just moving away from bodies designed and created in the last century. It stands out too as the only digital medium-format camera built in the likeness of a 35mm-style DSLR. It also uses its own unique sensor size with a 3:2 aspect ratio, and is ploughing its own furrow when it comes to the sensor manufacturer.

Specifications

While we call the Leica S a medium-format camera, it doesn't conform to any other medium-format sensor size that we are familiar with, either from digital sensors or from film. Its sensor measures 30x45mm and so is over 50% larger in area than what we'd call full frame for a 35mm-style camera, but fractionally smaller than the 33x44mm sensors used by Hasselblad, Phase One and Pentax. Leica isn't letting on where the sensor is made, but the company has had a relationship in the past with a Belgian manufacturer called CMOSIS that makes the chip for the M (Typ 240). This CMOS sensor is likely made by the same company – at least it produces similar-looking results and images that don't look like Sony's.

Leica calls its unique format Pro Format, and this example of it carries 37.5-million 6µm pixels. This is the same resolution as the S (Typ 006) and the S2, so resolution hasn't progressed at all, but Leica says its users are happy with the pixel count – it would, though, wouldn't it?

Leica claims the sensor provides 15 stops of dynamic range, which is an impressive figure, and because it is CMOS and not CCD it has an ISO range of 100–12,500. Colour is recorded at 16 bits per pixel, and the sensor doesn't use a low-pass filter, which should allow finer detail to be captured at the expense of some risk of moiré patterning.

A 2GB buffer memory and the Leica Maestro II processor allows a frame rate of up to 3.5 shots per second, and for the first time we

have 4K and full HD video in a Leica S camera. The HD video mode uses the whole sensor area, so cinematic shallow depth of field is easily achieved, and lenses maintain the same angles of view as they provide in stills mode. The cinema 4K video setting uses a super 35mm area of the sensor, so the view is narrowed by about 1.5x, but resolution is 4,096x2,160p and the frame rate is 24fps. With an HDMI cable, the S can stream video to an external recorder and then can manage 4:2:2 colour and a data rate of 349Mbps. Video is recorded in the MOV file format.

The new CMOS sensor also brings live view to the S series, with a frame rate of 60fps and focus peaking, highlight warnings, a level, grids and a histogram. The rear screen is



At ISO 100 the camera captures exceptional detail and lovely tonality



➤ 3in across diagonally and uses 921,000 pixels, so shooting in live view is a pleasure, particularly when the camera is tripod-mounted. Most users will stick to the viewfinder for handheld work, and its size and 0.87x magnification make it a very enjoyable experience. The standard viewfinder screen is designed to highlight the focus area, but other screens are available with grids and micro prisms.

Another great benefit of the switch to a CMOS sensor is the expansion of the camera's ISO range. The Typ 006 managed just ISO 100–1,600, but the Typ 007 pushes the top end to ISO 12,500.

The S cameras still have only a single AF point in the middle of the frame, but now we also have predictive tracking to make shooting moving subjects easier. You might be surprised that this hasn't been a feature of the S cameras before, but the AF systems in medium-format bodies are generally less flexible and able than those in smaller systems. The larger lens elements are more difficult to move quickly and, perhaps more importantly, more difficult to stop quickly and accurately.

Wireless connectivity comes to the 007 as well, with Wi-Fi providing a link to your smartphone so you can control the camera via the Leica S app and transfer images to your phone (see below).

Handling

If you are used to a 35mm-style DSLR, you'll find the Leica S has a very familiar feel. It is shaped like a DSLR and is, in fact, a DSLR – with an eye-line optical viewfinder, a substantial grip and the shutter release in exactly the place you'd expect to find it. The top-plate offers a large command dial and the rear features a further dial, an eight-way toggle switch and four buttons positioned neatly around the rear screen. It will feel like home from home. It is, of course, bigger and heavier than a normal 35mm-style DSLR, but not excessively so – I was still able to carry it in the pocket of my favourite green coat when it was unzipped to the expanded position.

A great handling improvement for this body is the new LCD screen on the top-plate. The unit used on the Typ 006 was very difficult to see outside, but this new screen is bright and clear in all conditions and easy to use, with especially large typography.

There is a bit of delay on start-up while the camera finds the memory card, which I found a bit boring when I was in a hurry to get a shot, so I tried to just keep the camera on, but the delay occurs coming back from sleep mode too. Dialling in the settings you want to use is as easy as can be, and the rear dial can be turned to control the aperture and can be pressed in to adjust the exposure mode. A top-plate button takes us straight to the live view mode with

Leica S app

IF YOU want to be able to use touch focus with the Leica S, you can download the Leica S app to your iOS device and enjoy the promise of modern living. I was quite excited about the app's touch AF feature, so I downloaded it to an iPhone 5s and connected the phone and camera together.

Making the connection wasn't all plain sailing, but I got there in the end. I had to set up a password in the camera, and once the camera's network was selected in the phone's Wi-Fi settings and the password typed in, the phone goes looking for the camera. I had to keep on top of the sleep modes of both phone and camera as they forget

each other when they wake up and the phone doesn't remember the password. Switch the camera off and it forgets it was in wireless mode too, so there is a bit of juggling to do, or you manually

The Leica S remote app is available for iOS only



switch off the sleep modes.

The app works in both orientations on the phone and recognises whether the camera is in landscape or portrait orientation itself, which is very useful. The menu is extensive enough and allows us to change the majority of shooting features within the camera, and we can capture still and video images from the phone.

Leica's suggestion that users can tap any element of the scene and the camera focuses on it isn't quite true. You have to double-tap the screen and the camera's contrast-detection system drags the focusing group backwards and

forwards in an attempt to make something look sharp. If your hoped-for focus distance isn't too far from the current one the camera will manage it, if not quite at lightning speed, but if the distances are dramatically different, some manual intervention will be required to help the machine find the subject.

What makes this app stand out from those of most other medium-format vendors is that it allows the user to download the images from the card to the phone, and to share them directly via the phone to email and other apps. Most other medium-format apps only allow reviewing, not downloading.



The single focus point works best with central subjects

a single press, while a second press gives us access to exposure preview and audio levels in a cropped 16x9 view.

Leica has unified its menu system across its whole camera range, so the menu in the S is basically the same as that in the Q compact and the M (Typ 240). It is a decent idea as it means Leica users will know where to find what they need immediately, no matter which camera they have come from, and the menu is good enough that it deserves to be repeated in multiple bodies.

Another element of the handling that the company is carrying from camera to camera is the arrangement of four long buttons around the rear screen. These are unmarked and customisable, so users can set them up to operate whatever features they use most often. The buttons are all dual-function as well, so a short press accesses one feature while a long press accesses another. All the short presses take us to menu screens and long presses give us functions such as ISO settings, metering modes or AF modes. It is pretty neat in one way, but you really have to remember which button you've set up for which function. That shouldn't be an issue for those using the camera every day, but more occasional users may need a refresh before they get going.

The other point is that the body has only these buttons to deliver the entire content of its feature-set, and while we have smooth access to four of those features at any one time, there are plenty of others we need regular access to that can't have a dedicated button to liberate them from the menu screens. The four-button arrangement looks very cool, but there were more than a few

occasions when I wished there were more.

The camera has a new shutter system that is designed to reduce the impact of the curtain's passing, the mirror flipping up and the shutter re-cocking. The process still creates a lot of vibration in the body, so faster shutter speeds than usual are needed, but for the most part the clatter and banging around is reduced. The company also now guarantees the shutter unit for 150,000 actuations instead of just 100,000.

The AF is decent enough in good light, and while the elements are inevitably big and heavy, focus is acquired in a reasonable amount of time. I found the system pretty good and the focus accurate, although I was always looking for more AF points across the frame.

Additional AF points are available in live-view mode, and they can be accessed using the joystick on the rear of the camera to shift the focusing marker across the screen until it almost reaches the edges. The marker moves pretty quickly and the action of shooting in live view is not so prolonged that it can't be managed handheld – at a short shutter speed. It isn't ideal, of course, and isn't much good for moving subjects, but it can be done and is useful for off-centre subjects shot at wide apertures. With the camera tripod mounted live view comes into its own, and small details can be used as focus references in landscapes and so on.

For occasions when depth of field is critical, we have a standard stop-down depth of field preview button that works nicely in the bright optical finder as well as in live-view mode. The top-plate display also houses a depth of field information panel that shows the distances for our focused

Focal points

The Leica S houses a modern feature set in its conventional SLR-styled body

Lens compatibility

Leica's S-mount range includes 10 lenses ranging from 24mm ultra-wide to 180mm telephoto. Leica also makes adapters for Contax 645 and Hasselblad H lenses.

Central shutters

Six of the Leica S lenses are available in versions with leaf-type central shutters that enable high-speed flash sync, activated by setting the power switch to CS.

Tethered shooting

Using Leica's Image Shuttle 3 application, the camera can be shot tethered to a desktop computer through the USB 3.0 port, which is useful for studio work.

Hotshoe

This accepts Leica's own dedicated flash units, including the powerful and well-featured SF 58 that also works on the SL (Typ 601) and M series cameras.



Dual-function buttons

The four buttons arranged around the LCD each access two different features, depending on how long you press them down.

Viewfinder

Key to the user experience is the huge optical viewfinder, which is substantially larger than those found in full-frame DSLRs.





Depth of field is shallow with medium format – this was shot at 70mm f/4

➤ point, as well as the closest and furthest objects that will be sharp at the given aperture, which is pretty useful.

Performance

This past year, I've been struck by the extent of the improvement in image quality that Leica has achieved in its cameras. With the Q, the SL and the S, the company has made a sudden jump into the modern era and is producing thoroughly modern cameras that produce thoroughly excellent images. The resolution of this S will be the first measure that most people focus on, and while the detail that 38 million pixels can render is impressive, for me there are other ways to determine how good a camera's output is.

The range of tones this camera can record in a single exposure is exceptional, and in my eyes makes the camera desirable on its own. Leica quotes a dynamic range of 15 stops and I have no reason to argue with that. It is normal for modern sensors to be able to reveal their shadow details, but highlights are the tones that suffer burnout and colour shifts. In the files this camera produces, highlights recover nicely and

produce natural-looking images from scenes that were full of contrast. I love the way contrast can be moderated to create pictures free from hard shadows and glaring bright bits so we can see the subject without tonal distractions in other areas. The sensor isn't magic, of course, and blacks and whites do occur in extreme cases, but on most occasions it creates lovely results.

Lifting shadows creates more image noise, as we all know, but Leica has done well to limit the number of dots and artefacts in these areas and in images shot at high ISO settings. Below ISO 800 noise doesn't give us too many problems, but from ISO 1,600 it becomes a definite part of the image. I don't mind good-looking grain, and that's what we get from there until 6,400. Beyond that there be dragons, and I don't recommend it.

I didn't have too many occasions to use the 3.5fps drive mode, but can report that it does indeed work and that the camera will go on taking pictures at an inappropriate rate until you are bored. I thought it might slow down when DNG+JPEG was selected but it didn't.

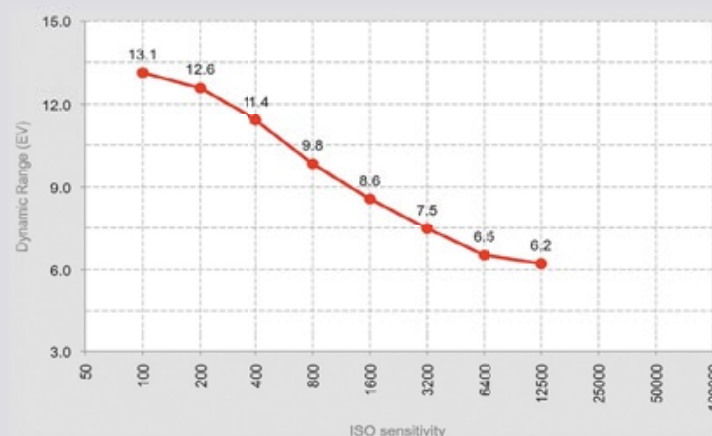


Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

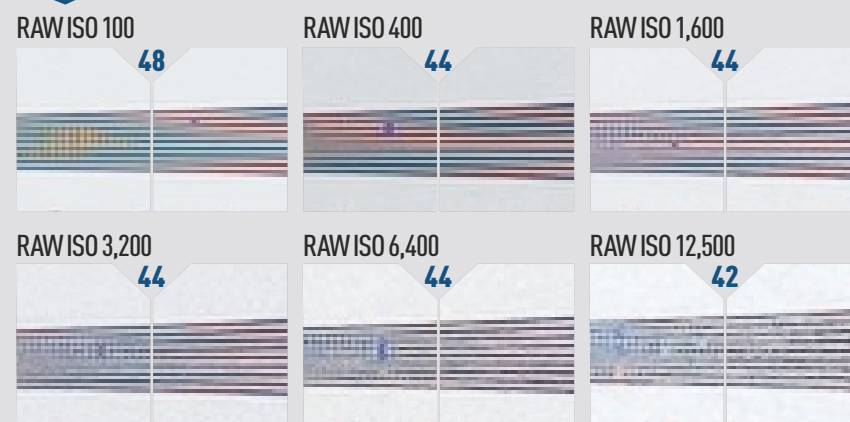
With the S (Typ 007), Leica has adopted a new 37.5-million-pixel CMOS sensor that's used only in this camera. Typically for a CMOS design it's vastly better at high ISO sensitivities than older CCD-based models, but it can't match modern full-frame sensors for image quality beyond about ISO 1,600, with ISO 6,400 the highest really usable setting. However, image quality isn't just about high ISOs, and it's at the lower settings that the Leica really shines. At ISO 100 it delivers highly detailed images with barely any noise, which in turn allows incredibly fine tonal gradations and colour transitions. Image quality is maintained very well at settings up to ISO 800, but beyond this noise becomes increasingly problematic. The sensor doesn't work alone, of course, and Leica's uniformly excellent lenses are key to the overall package.

Dynamic range



This graph shows just how well the Leica S performs at low ISO settings. A dynamic range reading of 13.1 EV at ISO 100 indicates that there should be lots of scope for pulling out detail from the shadow areas of the image. However, once you increase the sensitivity beyond the ISO 400 setting, dynamic range starts to fall off quite rapidly, and while it's still perfectly acceptable at ISO 1,600 the monotonous drop beyond this setting is indicative of ever-decreasing image quality. The 6.2EV result at ISO 12,500 is poor.

Resolution



With no optical low-pass filter in front of its 37.5-million-pixel sensor, the Leica S manages an impressive resolution of around 4,800l/ph at ISO 100. The DNG files converted using Adobe Camera Raw do, however, show distinct colour moiré around this point at low ISOs, along with maze-like aliasing at higher frequencies. Resolution drops a fraction at ISO 400, but then holds up remarkably well as the sensitivity is raised further. Even at the top setting of ISO 12,500 the camera still achieves 4,200l/ph.

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



RAW ISO 100



RAW ISO 400



RAW ISO 1,600



RAW ISO 3,200



RAW ISO 6,400



RAW ISO 12,500



At its lowest setting of ISO 100, the Leica S (Typ 007) delivers superb image quality with lots of fine detail and exceptionally low noise, which in turn means remarkably subtle tonal gradations. With the size of the sensor – over 50% larger than full frame by area – it also maintains quality very well as the ISO setting is raised. There's barely any drop in quality at ISO 400, and it's only at the ISO 1,600 setting that we begin to see some luminance noise creeping into the image when looking very closely. At ISO 3,200 there's a more obvious impact, especially in darker areas of the image, but the files are still very usable. At ISO 6,400 noise becomes rather prominent, but with careful handling in raw conversion it should clean up OK. However, the top setting of ISO 12,500 is a step too far, with excessive noise blighting even the midtones of the image.

The competition



Hasselblad H5D 50c Wi-Fi

Price £13,200 body + back

Sensor 50MP 33x44mm

ISO 100-6,400-

This camera is a bit long in the tooth, and although it still works well operation isn't as smooth as it could be. The back comes off and can be replaced with a different resolution. A great price at the moment.



Phase One XF

Price £25,000-£31,000

Sensor 40MP-100MP

ISO Depends on sensor

The resolution of the Phase One XF can be varied with interchangeable backs offering 40, 50, 60, 80 and 100 million pixels. The body is very modern and good to use, although we still only have one AF area.



Pentax 645Z

Price £6,000 with 55mm lens

Sensor 50MP 33x44mm

ISO 100-204,800

This is a lovely camera to use, and one that sports 27 AF points. It uses the same 50MP sensor as the Phase One and Hasselblad models, but the back is fixed. It has a nice straightforward operating system, and ~ is priced to attract.

Our verdict

FOR ALL the little difficulties this Leica S (Typ 007) presents, it's a camera I enjoy using a great deal. Once I've set it up with the rear buttons customised to my liking, and now that I'm familiar with the menu system and how to skip pages instead of scrolling through all the options, I can make it work quite quickly. The AF is good enough and works well in most cases, and when it is insufficient the massive, bright viewfinder makes focusing manually a joy. I long for all medium-format cameras to grow more than one AF point – if Pentax can do it, surely Leica can too. It is the weakest area of the camera.

The handling of the S is very important because Leica has made a statement by creating this design that looks as though it is supposed to be handheld, and while it is big and heavy it is easily the best medium-format camera for working with off the tripod. In all, handling is good and fast, and Leica has achieved what it set out to do.

The best aspect of the camera,

though, is the image quality, which is exceptional. The resolution looks a bit weak compared with the 50MP and 100MP sensors used by other medium-format camera makers, but for most applications it is more than sufficient. The camera's ability to resolve detail is really very good, and the Leica S lens range works in some style to ensure images are as crisp and aberration-free as they can be. The dynamic range is excellent, as is the colour and natural look of the images, and noise is well controlled.

When the camera was launched it looked like excellent value compared with the competition, and particularly to the price of the Type 006. Now Hasselblad has dropped the price of the H5D 50c Wi-Fi in dramatic fashion, so the proposition has altered somewhat.

Overall, this is a very nice camera. There are plenty of things I'd like to see done differently, but the combination of image quality and general ease of use make it a really exciting camera to work with.



Amateur
Photographer
Testbench
Recommended
★★★★★

FEATURES	7/10
BUILD & HANDLING	7/10
METERING	8/10
AUTOFOCUS	7/10
AWB & COLOUR	9/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	9/10

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After a few attempts, this panning shot was finally captured on the X-Pro2 with a shutter speed of 1/80sec at ISO 800

Back on track

Fujifilm users have been waiting patiently for a long telephoto zoom, and finally the **Fujinon XF 100-400mm f/4.5-5.6 R LM OIS WR** is here. **Michael Topham** reports on a full day's testing at the home of British motorsport



Data file

Price £1,399
(£1,499 with 1.4x teleconverter)
Mount Fujifilm X mount
Lens construction
21 elements in 14 groups
Diaphragm blades 9
Maximum aperture f/4.5-5.6
Minimum aperture f/22
Minimum focusing distance 1.75m
Filter size 77mm
Dimensions 94.8x210.5mm
Weight 1,375g

As photographers, we all like a challenge, so when I was asked if I'd like to attend the FIA World Endurance Championship at Silverstone in Northamptonshire, to try out the new Fujinon XF 100-400mm f/4.5-5.6 R LM OIS WR lens, I jumped at the chance. However, as I step out of the car into a deep puddle and glance up at dark clouds, I think, 'This isn't how I envisaged my day starting.' After donning my cagoule and making my way to the press centre, I decided to accept the conditions for what they are. Today's assignment is not only going to be a demanding test for the lens, but also for the Fujifilm X-series cameras in my bag, which I admit I've been slightly sceptical of

using for motorsport and fast-paced action in the past. Would this be the day that changes my perception of the speed and response of autofocus on the X-series cameras?

After picking up my press tabard, I prepare to shoot the first practice session of the day by coupling the lens to the front of my Fujifilm X-T1. Although I have an X-Pro2 at the bottom of my bag, I opt for the X-T1 because I find it handles better with larger and heavier lenses, and feels more DSLR-like when it's raised to the eye with its centrally positioned EVF.

The first advantage I become aware of is the weight saving. Compared to my Canon EF 100-400mm f/4.5-5.6L IS II USM that I typically use for motorsport,

the lens is 265g lighter. This might not sound like a huge weight saving, but trust me every gram you can save is a bonus when you're lugging kit around a track all day. One way Fujifilm has managed to shed weight from the lens is to use high-quality plastic in the construction of the barrel, rather than metal. Needless to say, it doesn't feel quite as solid as a telephoto zoom with a metal body, and for the price I would have liked to see the switches made from metal rather than plastic. These points aside, it's a good-looking lens.

Prior to heading trackside, I attach my vertical battery grip to the X-T1, which improves the balance and handling of the





The focal length of the lens is ideal for capturing candid



‘The zoom motion is fluid across its extensive focal range, yet it does require some physical effort to shift the optics’

➤ lens when it's attached to such a compact body.

I take up my first vantage point close to the pit-lane entrance and use the next few minutes to familiarise myself with the position of the switches on the barrel. The lowest of the three is used to engage and disable the optical image-stabilisation system. Above it are two further switches. The first appoints manual aperture control via the aperture ring that's located behind the focal length markings. The aperture ring offers excellent feedback and notches into position when it's rotated. The switch above limits the focusing range, with the option to set it from the minimum focus distance (1.75m) to infinity or 5m to infinity.

Unlike many telezooms, there's no MF/AF switch on the barrel. Instead, single, continuous and manual focus modes are



controlled via the the camera. After knocking back the zoom-lock switch, I attach and secure the plastic lens hood, which is large enough to prevent raindrops hitting the front element and locks with a reassuring click.

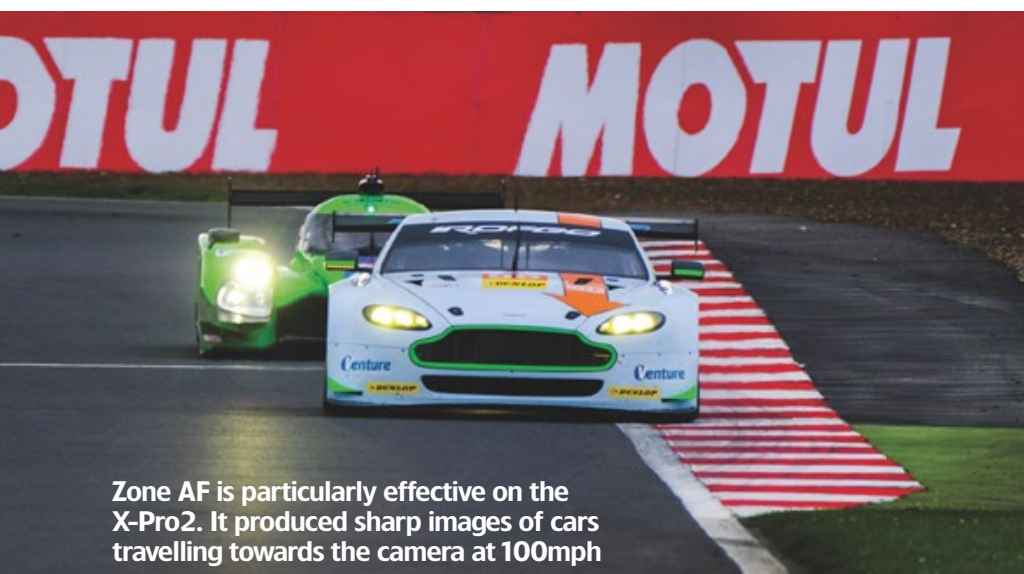
It's at this point I notice the hood is equipped with its own hood-release button and filter-slide window – the latter being a useful feature for those wishing to rotate polarising filters effortlessly

without the need to remove the hood altogether. Setting the X-T1's drive mode to continuous, AF to continuous and the AF mode to zone, I'm all set up and ready to use the lens.

The finely grooved rubberised zoom ring is falling nicely to hand, and loosening off the tripod collar allows me to upturn the small mounting plate and attain better purchase of the barrel. The zoom operates across its 100–400mm focal range (equivalent to 150–600mm in full-frame terms) in less than a quarter turn, and provided your left hand supports the lens directly beneath it's possible to extend the lens to full telephoto with a short, sharp twist of the zoom ring. The motion is fluid across its extensive focal range, yet it requires some physical effort to shift the optics – the result of a complex lens configuration that's made up of 21 elements in 14 groups. A quick glance at the aperture in the viewfinder tells me

it closes to f/5 at 200mm and continues to gradually close thereafter, operating at f/5.6 between 350mm and 400mm.

My first attempt at panning results in a few blurred frames and the speed of the cars is taking time to adjust to. Refining the shutter speed to 1/125sec improves my success rate of pin-sharp shots, and to find out how well the X-T1 and lens can continuously focus on cars travelling directly towards the camera at over 100mph I relocate to a faster corner on the track. Even with the shutter speed set beyond 1/1000sec and the smaller central group of nine AF targets selected in zone AF mode, the subject is proving too fast for the autofocus to keep up. Inspecting a burst of 11 frames at 8fps reveals I'm getting one or two frames sharply in focus. This less-than-ideal rate forces me to prefocus on a precise area of the track in single AF before locking the focus to MF. Firing off another continuous burst at 8fps doesn't see my success rate improve. It's time for a rethink.



Zone AF is particularly effective on the X-Pro2. It produced sharp images of cars travelling towards the camera at 100mph



Fujifilm's 1.4x teleconverter was used to gain extra reach and enlarge the subject in the frame

As I open my bag to find a lens cloth, I glance down at the X-Pro2. Would this be the answer to my focusing woes? It turns out that substituting the X-T1 for the X-Pro2 was the best decision I made all day. After setting the X-Pro2 to continuous focus, the focus range of the lens to 5m-infinity and setting up the central group of nine AF targets in zone AF mode, I rattle out another burst to capture cars travelling directly towards the camera. This time, I shoot 12 frames at 8fps. A quick magnified inspection on the screen reveals at least six are sharp and usable – a much better success rate. I'll admit the lens isn't handling as well with the X-Pro2, but for today at least this is a compromise I'm prepared to make.

In between races, I download my shots and inspect them closely on my MacBook. It doesn't take long before I realise the image quality produced by the lens is excellent. Sharpness from 100–300mm, even at the lens's widest aperture, is impressive across the frame. Towards the telephoto end of the zoom, some signs of softening

were noted at f/5.6, with diffraction also softening the finest detail beyond f/11. Vignetting is handled exceptionally right through the focal range, and the same can be said about chromatic aberrations, which were absent from all images on the day and subsequent test images I captured in brighter conditions a couple of days later.

In the afternoon, I spend a considerable amount of time testing the lens with Fujifilm's 1.4x teleconverter (£329), which effectively converts the lens into a 210–840mm telephoto zoom in 35mm-equivalent terms. The extra length enables me to fill the frame tightly with my subject for greater visual impact, but what with the converter reducing the maximum aperture of the lens to f/6.3–8 I have little choice but to push the X-Pro's sensitivity up to ISO 3,200 or beyond to achieve a fast enough shutter speed to freeze the cars in their tracks. I also find that the autofocus speed remains brisk with the 1.4x converter attached.

Image stabilisation



THE OIS abbreviation in the lens name indicates it is equipped an optical image-stabilisation system. This is controlled via the OIS switch on the barrel beneath the focus-limit and manual-aperture control switches. However, unlike some telezooms that provide more than one mode to ensure

intentional panning and tilting isn't mistaken for camera shake, there's no second mode on this lens – it's set to either on or off.

The image-stabilisation system is effective to 5 stops, and in between shooting I had the chance to catch up with Fujifilm's motorsport ambassador, Dirk Bogaerts, who uses the OIS system for every shot he takes, including panning shots. Dirk also recommends keeping the IS mode set to continuous from the camera's menu, which constantly stabilises the lens all the time OIS is switched on. Extending the zoom to 400mm and carrying out a test in between races confirmed the IS system's effectiveness. I was able to shoot sharp shots at as slow as 1/30sec handheld. Pulling back to 100mm and repeating the same test revealed it's possible to achieve sharp shots at a slower 1/8sec shutter speed, but you need a steady hand.



Final thoughts

After a full day's testing, I can say the XF 100–400mm f/4.5–5.6 R LM OIS WR is a lens that fulfils the appetite of those who've been waiting patiently for a longer zoom in Fujifilm's line-up of XF lenses. It doesn't have the metal build we typically expect to see from a zoom of its pedigree, but as I discovered, this plays a vital role in keeping it as light as possible. It's a lens that can be carried over the shoulder for long periods without discomfort, and its image-stabilisation system is so effective that it doesn't always require the use of a monopod or tripod.

I went the whole day supporting the lens in the palm of my left hand and didn't find myself calling upon my monopod once. The lens's weather resistance and fluorine coatings give you the

confidence you need to use it without any form of protection, and it continued to work without fault after a drenching and many persistent showers.

My visit to Silverstone turned out to be a demanding workout, not only for the lens but also for my two Fujifilm X-series cameras. The lens handled superbly and looked the part coupled to the X-T1, but swapping to the X-Pro2 was the turning point of the day – the excellent response and accuracy of its autofocus system increased the number of sharp shots I was able to capture in quick succession. If Fujifilm can combine the X-T1's handling with the hasty AF performance of the X-Pro2, then wildlife, action and sports shooters will have the perfect partner for the XF 100–400mm f/4.5–5.6 R LM OIS WR.

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Water damage

Q I took my trusty Canon EOS 650D outside recently wrapped in plastic, but it clearly got a bit damp as now it won't turn on or the flash tries to pop up repeatedly. Can you recommend any ways to dry out the camera, or is it going to be an expensive repair?

Alex Denny

A Unlike the EOS 7D Mark II and other models in Canon's full-frame line-up of DSLRs, the EOS 650D isn't weather sealed. Before sending the camera off to a Canon service centre or other repair centre, it's worth trying to dry it out using the following method. Remove the battery from the battery chamber and remove your memory card if it's still inserted, leaving both doors open. Pop up the flash and detach the lens from the camera before attaching a body cap. Next, place the camera body in a sealed bag of rice, making sure you're careful not to let rice enter the battery compartment or SD card slot. Leave the camera to dry in a warm environment for a couple of days before attempting to fire it up again with a different battery from the one used when the camera got damp. Rice can help suck out any moisture that's left in the camera and, hopefully, get it back up and running. If this doesn't work, you'll need to contact the manufacturer. **Michael Topham**

A bag of rice may help to dry out Alex's damp Canon EOS 650D



Eye sensors

Q On compact system cameras, how does the electronic viewfinder eye sensor know it's a human eye that's in close proximity and not something else, such as a finger or your camera strap?

Neil Chapman

A The simple answer to this is that most eye sensors don't know. Electronic viewfinder eye sensors can be fooled by fingers, or anything else that comes in close

proximity, and you'll want to be wary of this when operating a compact system camera. You'll find some EVF eye sensors are more sensitive than others, meaning how close you can get to the eye sensor before it switches the feed can vary from camera to camera. If you don't want the camera to automatically detect when your eye is raised to the viewfinder, there's usually the option to switch it off in the main menu. On some camera models you're also given the option to switch between the screen and

EVF using a dedicated button on the body. It can be quite unnerving hitting the playback button on a CSC, only for nothing to appear on the rear display. If this happens to you, check that nothing is obscuring the eye sensor and that you haven't accidentally set the view mode exclusively to the EVF, before doing anything else.

Michael Topham

Sensor cleaning

Q If I never change the lens on my DSLR, is it OK to leave 'sensor-clean' off and activate 'sensor-clean now' in the menu, say, once a week or month? Alternatively, should I leave it on 'clean when switching on and off'? **Mac**

A It all depends on the lens you use, Mac. Most standard zooms, for instance, change their length between wideangle and telephoto, which means air has to be pulled into the camera to

compensate for the change in internal volume. As only a few lenses have dust filters or airflow-control systems, this means dust can get sucked inside the camera and deposited on your sensor.

How much of a problem this is in practice depends on several variables, most obviously, the size of the lens (superzooms move much more air around than 18-55mm kit zooms) and the frequency with which you use your camera.

If you just have an 18-55mm and don't use your camera all that much, you'll probably get away with periodic manual sensor cleaning.

I'd also say that there's normally no harm in leaving automatic sensor cleaning turned on anyway, although it can slow down some cameras if it's enabled on start-up. Personally, I'd leave it set and minimise the chances of getting ugly dust spots on photos.

Andy Westlake



CSC eye sensors can be fooled by fingers, so keep them clear

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In the bag

James Abbott is an award-winning portrait and landscape photographer based in Cambridge. This is the varied kit he uses. www.jamesaphoto.co.uk



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Nikon D610 and grip

1 The Nikon D610 is a fantastic camera that balances small size and light weight with fantastic image quality. I use the grip for more comfort when taking portraits, but remove it when travelling and shooting landscapes.

Nikon SB-700 Speedlight

2 Pro-spec flashguns can be heavy and cumbersome. The Nikon SB-700 is powerful enough for most situations, but smaller and lighter than the SB-910. I use it off-camera and fire it using Yongnuo flash triggers.

Nikkor AF-S 16-35mm f/4G VR

3 For landscapes I shoot with an ultra-wideangle lens. The dramatic field of view always produces beautifully dynamic images. With vibration reduction (VR) I can shoot handheld in low light without a tripod.



Nikkor AF-S 50mm f/1.8G

4 A 50mm lens is one of the most versatile available today and can be used for most types of photography. They're small and light I carry one with me all the time, irrespective of what I'm shooting. Everyone should have one in their kit bag!

Nikkor AF-S 85mm f/1.8G

5 This is my portrait-photography workhorse lens. It's unbelievably sharp at f/1.8, and the focal length avoids distortion when shooting tighter portraits. I use a Hoya variable ND filter so I can continue to shoot wide open on brighter days and in the studio.

Cokin Z-Pro ND grads

6 ND graduated filters aren't essential since you can easily blend two exposures together in Photoshop. I admit I sometimes do this, but I prefer to use filters to control exposure. Cokin grads produce great results, and are top value for money.

List of kit Nikon D610, Nikon MB-D14 battery grip, Nikon SB-700 Speedlight, Nikkor AF-S 16-35mm f/4G, Nikkor AF-S 50mm f/1.8G, Nikkor AF-S 85mm f/1.8G, Cokin Z-Pro ND graduated filters, 10-stop ND filter, polarising filter, Yongnuo flash triggers, Manfrotto Carbon One 443 tripod, Elinchrom studio lighting, reflectors of various sizes

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Professor Newman on...

The complexity of modern autofocus

Bob Newman explains how the sophisticated autofocus system on the Nikon D500 stays on track, even when following erratically moving objects

Recently, a friend lent me his new Nikon D500 to try. It seemed to be well designed, but what impressed me most was the new autofocus system and its ability to latch onto and follow an object, even one with erratic motion.

Nikon calls this system '3D tracking', which means it can take into account the distance of a target when it tries to track it. The D500 has 153 autofocus sensors spread across the frame. Each of these can independently find the distance of an object within its field of view. The field of view of each sensor is also somewhat extended, so if the object's distance changes between readings, its rate of change of distance (velocity in a direction towards or away from the camera) can be calculated, as the second derivative. The rate of change of that velocity is the acceleration. Thus, while an object

is positioned on a focus point, the camera can adjust its estimate of its position continuously.

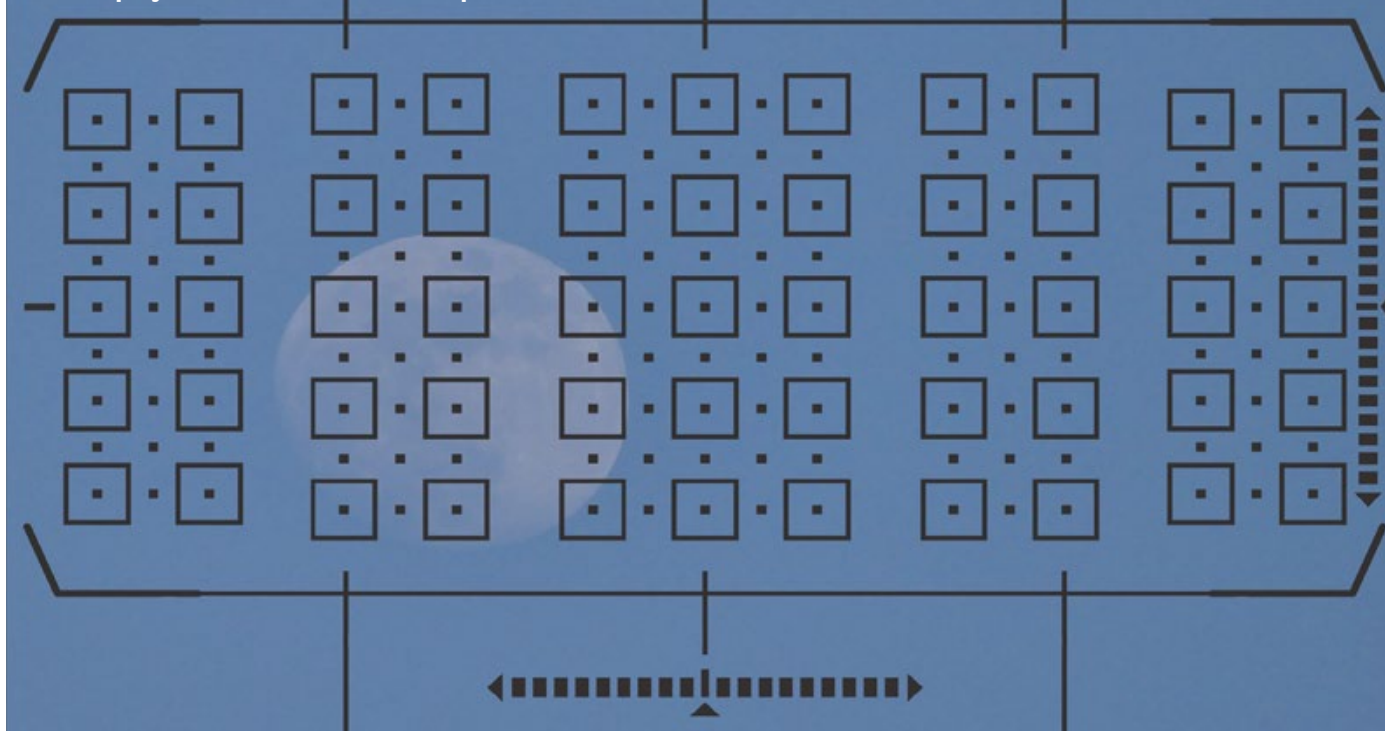
But what if the camera or object moves and is no longer on the same focus point? The camera can detect that state of affairs quite quickly because the distance indicated by that point will change too fast for a real object to have moved so far in the time between readings. In that case, it would be expected to appear positioned on another point, especially when the points are as densely distributed as they are on the D500.

The question is, how to find which point has grabbed the object. Since the camera has estimated the last-known distance, as well as the relative velocity and acceleration, the autofocus processor can estimate quite accurately what the distance of the object will be when it arrives at the next focus point. So, if it detects objects under other focus

points – that is, they are at the wrong distance – it ignores them. Only objects appearing under expected focus points within the estimated distance range are taken to represent the new position of the object. In this way, the autofocus system can track the movement of an object between focus points.

However, if you have a cluster of objects at similar range, it is difficult for the autofocus system to determine which is being tracked. To help overcome this, modern AF systems link with information from the exposure-metering sensor. In cameras such as the D500, this is a full-colour image sensor. It can detect the colour of an object at the focus point, so when the autofocus system has to determine which of several possible objects is being tracked, it can reject those that are a different colour from the originally captured point.

The Nikon D500 has 153 AF sensors (indicated by dots here), of which 55 are user-selectable and displayed in the viewfinder as squares



Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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FUJI X100 COMPLETE WITH ALL ACCESSORIES.....	MINT-BOXED £275.00
FUJI X10 COMPLETE WITH ACCESSORIES.....	MINT BOXED £195.00
FUJI X20 COMPLETE WITH ACCESSORIES & CASE.....	MINT BOXED £245.00
FUJI 18mm f2 R FUJINON BLACK LENS.....	MINT BOXED £245.00
FUJI 35mm f1.4 R FUJINON LENS.....	MINT BOXED £295.00
FUJI 56mm f1.2 R XF FUJINON LENS.....	MINT BOXED AS NEW £545.00
FUJI 60mm f2.4 R MACRO FUJINON AS NEW.....	MINT BOXED £295.00
FUJI 18-55mm f2.8/4 R LM OIS XF WITH HOOD.....	MINT £325.00
FUJI NP-W126 BATTERY.....	NEW £29.00
FUJI EF-42 FLASHGUN FOR X PRO1.....	MINT BOXED AS NEW £139.00
FUJI RR-90 REMOTE RELEASE.....	NEW £25.00
FUJI FIT FC-E3 OFF CAMERA FLASH CORD.....	NEW £12.00
NIKON D610 BODY NEW "UNREGISTERED".....	NEW £875.00
NIKON D800 BODY ONLY 2000 ACTUATIONS.....	MINT BOXED £1,095.00
NIKON D600 BODY COMPLETE ONLY 3011 ACTUATIONS.....	MINT BOXED £799.00
NIKON D2X BODY ONLY 17354 ACTUATIONS COMPLETE.....	MINT BOXED £495.00
NIKON D3200 BODY & 18-55mm VR MK II LENS & GRIP.....	MINT £245.00
NIKON D3100 BODY & 18-55 VR LENS.....	MINT £199.00
NIKON D5100 BODY WITH 18-55 VR LENS.....	MINT BOXED £295.00
NIKON D200 BODY COMPLETE ONLY 3899 ACTUATIONS.....	MINT - BOXED £199.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.....	MINT - £165.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.....	EXC+ £145.00
NIKON V1 BODY WITH NIKON 10-30 VR LENS KIT.....	MINT BOXED £199.00
NIKON COOLPIX P7000.....	MINT BOXED £95.00
NIKON 18.5mm f1.8 1 NIKKOR FOR V SERIES.....	MINT BOXED £99.00
NIKON 32mm f1.2 1 NIKKOR FOR V SERIES.....	MINT BOXED £499.00
NIKON GR-H100 GRIP FOR V1.....	MINT BOXED £59.00
NIKON SB800 SPEEDLIGHT.....	MINT BOXED £189.00
NIKON SB700 SPEEDLIGHT.....	MINT BOXED AS NEW £199.00
NIKON SB600 SPEEDLIGHT.....	MINT £125.00
SIGMA EM-140 DG NA - ITTL MACRO FLASH.....	MINT BOXED £225.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT.....	MINT BOXED £99.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT.....	MINT BOXED £75.00
OLYMPUS E-PL5 WITH 14-42 LENS COMPLETE.....	MINT BOXED £175.00
OLYMPUS 12mm f2 ZUIKO DIGITAL ED MICRO 4/3RDS.....	MINT £399.00
OLYMPUS 45mm f1.8 M ZUIKO DIGITAL MICRO 4/3RDS.....	MINT £125.00
OLYMPUS 60mm f2.8 MACRO M ED MICRO 4/3RDS.....	MINT £275.00
PENTAX Q WITH 01 STANDARD PRIME LENS 8.5-40.5.....	MINT-BOXED £195.00
PANASONIC 45-75mm F4/5.6 LUMIX G X VARIO M 4/3RDS.....	MINT £219.00
SIGMA 10-20mm F4/5.6 DC EX HSM OLYMPUS 4/3RDS.....	MINT+HOOD £245.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASED £365.00
OLYMPUS 70 - 300mm F4/5.6 ZUIKO DIGITAL ED 4/3RDS.....	MINT £225.00
OLYMPUS EC-20 TELECONVERTER FOR 4/3RDS.....	MINT CASED £245.00
OLYMPUS EX - 25 EXTENSION TUBE 25MM.....	MINT CASED £95.00
OLYMPUS HLD-A BATTERY GRIP FOR E3 BODY.....	MINT £85.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY.....	MINT £39.00
OLYMPUS HLD-6 BATTERY GRIP FOR OMD-EM5.....	MINT BOXED £129.00
OLYMPUS FL-14 FLASH UNIT.....	EXC++ BOXED £69.00
OLYMPUS FL-40 FOR OLYMPUS DIGITAL.....	MINT BOXED £69.00
PANASONIC LUMIX DMC-GM1 16mp WITH BATT & CHGR.....	MINT - £145.00
PANASONIC LUMIX DMC FZ200 COMPLETE ALL ACCESS.....	MINT BOXED £225.00
PANASONIC GF1 BODY COMPLETE.....	MINT-BOXED £95.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC DMW-VF1 FINDER FOR PANASONIC.....	MINT BOXED £99.00
LEICA 14 - 50 D f2.8/3.5 LUMIX VARIO ELMARIT 4/3rds.....	MINT £199.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SIGMA 60mm f2.8 DN ART LENS.....	EXC++ BOXED £79.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00
SONY DT 30mm F2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1 BODY.....	EXC+ £99.00
CANON EOS 1N BODY.....	EXC+ £145.00
CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT BOXED £875.00
CANON 17 - 40mm F4 USM "L".....	MINT BOXED £385.00
CANON 24 - 70mm F2.8 USM "L" MK I.....	MINT BOXED AS NEW £695.00
CANON 28 - 80mm f2.8/4 USM "L".....	EXC++CASED £375.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABILIZERMINT-BOXED £1,275.00	
CANON 70 - 200mm f4 USM "L" IMAGE STAB + T/COLLARMINT-BOXED £675.00	
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STABI MK1.....	MINT CASED £875.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £745.00
CANON 100 - 400mm f4 USM "L" IS IMAGE STABILIZER.....	MINT BOXED £799.00
CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £799.00
CANON 15mm f2.8 EF FISHEYE.....	MINT BOXED AS NEW £379.00
CANON 28mm f2.8 E/F.....	MINT £195.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £135.00
CANON 50mm f1.8 MK II.....	MINT- £59.00
CANON 60mm f2.8 USM MACRO LATEST.....	MINT BOXED £235.00
CANON 85mm f1.8 USM.....	MINT BOXED £195.00
CANON 100mm f2 USM.....	MINT- £265.00
CANON 100mm f2 USM.....	EXC++ £225.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.....	MINT BOXED £399.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER.....	MINT BOXED £169.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £299.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £145.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £179.00
CANON 55 - 250mm f4/5.6 IS COMPLETE.....	MINT BOXED £110.00
CANON 75 - 300mm f4.5/5.6 USM MKII.....	MINT £129.00
CANON 100 - 300mm f4/5.6 USM.....	MINT- £95.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I.....	MINT £159.00
CANON EF 1.4X EXTENDER MK II.....	MINT CASED £185.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £175.00
CANON EF 2.0X EXTENDER MK II.....	MINT BOXED £185.00
CANON EF 2.0X EXTENDER MK II.....	MINT CASED £179.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER.....	MINT BOXED £159.00
TELEPLUS MC77 ELEMENT 2X TELECONVERTER.....	MINT- £75.00
TELEPLUS 2X CONVERTER CANON A/F.....	MINT- £45.00
CANON ANGLE FINDER B.....	MINT BOXED £79.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00

SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 17 - 35mm f2.8/4 EX HSM ASPHERIC.....	MINT- £179.00
SIGMA 18 - 50mm f 2.8 EX DC SLD GLASS.....	MINT-BOXED £145.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD.....	MINT-BOXED £299.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROL MINT BOXED £375.00	
TOKINA 100mm f2.80 MACRO ATX-PRO + HOOD.....	MINT- £245.00
TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX TIX TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £299.00
CONTAX 21mm f 2.8 BIOGON BLACK WITH FINDER.....	MINT BOXED £499.00
CONTAX 21mm f2.8 BIOGON WITH FINDER.....	MINT BOXED £499.00
CONTAX 28mm f2.8 BIOGON "G" + HOOD,CAP.....	MINT BOXED £275.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER.....	MINT BOXED £245.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD,FILTER,CAP.....	MINT CASED £195.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2.....	MINT CASED £69.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK.....	MINT BOXED £79.00
CONTAX 6D1 DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX 300mm F4 TELE TESSAR AE.....	MINT- £295.00
CONTAX 28 - 70mm F3.5/4.5 VARIO SONNAR T* MM.....	MINT BOXED £295.00
CONTAX TLA 280 FLASH.....	MINT- £95.00

Leica 'M', 'R' & Screw & Rangfinders

LEICA M8 BODY NEW SHUTTER AND SERVICE.....	EXC++BOXED £799.00
LEICA M7 BODY LATE MODEL.....	MINT BOXED AS NEW £1,395.00
LEICA M6 TTL BLACK 0.72 WITH STRAP.....	MINT- £999.00
LEICA M4P BODY BLACK.....	EXC++BOXED £475.00
LEICA M5 BODY.....	MINT- £600.00
LEICA M3 BODY.....	EXC++ £399.00
LEICA M2 BODY WITH CASE.....	EXC++CASED £595.00
LEICA M2 BODY.....	EXC++ £399.00
LEICA M1 BODY.....	EXC++CASED £499.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76.....	EXC++ £399.00
LEICA IIlg BODY WITH LEICA 5cm f2.....	MINT-CASED £1,195.00
LEICA II & 50MM F2 NICKEL ELM ("FROM A COLLECTION").....	EXC++ £365.00
LEICA IIA STANDARD WITH 5CM F2 COLL SUMMITAR.....	EXC++ £365.00
LEICA IIC BODY REALLY NICE CLEAN BODY WITH CASE.....	MINT- £295.00
LEICA IIC BODY WITH CASE.....	EXC++ £195.00
LEICA IIC RED BLIND RARE.....	EXC++ £345.00
LEICA CL BODY.....	EXC++ £299.00
LEICA CL BODY.....	MINT- £445.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE.....	MINT BOXED £299.00
ZEISS 21mm F4.5 BIOGON ZM.....	MINT BOXED AS NEW £699.00
LEICA 16,18,21mm F4 ASPH M TRI-ELMAR 6 BIT LATESTMINT BOXED £2,295.00	
LEICA 21mm F4 SUP ANGULON + M ADAP + FINDER.....	MINT IN KEPPER £895.00
MINOLTA 28mm f2.8 ROKKOR LENS WITH FILTERS,HOOD.....	MINT £399.00
LEICA 28mm f2.8 ELMARIT M WITH HOOD CANADIAN.....	MINT BOXED £899.00
LEICA 28mm f2.8 ELMARIT ASPHERIC 6 BIT ("UNUSED") MINT BOXED £1,095.00	
ZEISS 35mm f2.8 BIOGON BLACK + HOOD M FIT.....	MINT BOXED £395.00
LEICA 35mm F2 SUMMICRON ASPH 6 BIT LATESTMINT BOXED £1,495.00	
LEICA 35mm f2 SUMMICRON.....	MINT BOXED £1,095.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £325.00
LEICA 35mm f3.5 SUMMARON M WITH SPECS.....	MINT- £395.00
LEICA 50mm f1.4 SUMMILUX M BLACK.....	EXC++ £895.00
LEICA 50mm f2 SUMMICRON BLACK 11826.....	MINT BOXED £895.00
LEICA 50mm f2 SUMMICRON 6 BIT LATEST.....	MINT BOXED £1,095.00
LEICA 50mm f2 SUMMICRON CHROME SER NO 36301##.....	MINT+HOOD £995.00
LEICA 50mm f2 SUMMICRON CHROME 11816.....	MINT BOXED AS NEW £799.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD.....	MINT BOXED £850.00
LEICA 50mm f2 SUMMICRON CHROME M FIT.....	EXC++ £575.00
LEICA 50mm f2 SUMMICRON CHROME M FIT.....	MINT £950.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS.....	EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT.....	MINT BOXED AS NEW £745.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339##.....	MINT- £299.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA 75mm f2 SUMMICRON APO 6 BIT LATEST.....	MINT BOXED £1,495.00
LEICA 90mm f2.8 TELE ELMARIT + HOOD + CASE FOR M.....	MINT BOXED £495.00
LEICA 90mm f2.8 ELMARIT M 11807.....	MINT BOXED AS NEW £999.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £875.00
LEICA 9cm, f4 ELMAR COLL FOR M.....	MINT- £175.00
LEICA 135mm f4.5 HEKTOR.....	EXC+ £75.00
VOIGTLANDER BESSA T 101ST ANNIV HELIAR SET BLUE.....	MINT BOXED £795.00
VOIGTLANDER BESSA L BODY.....	MINT BOXED £115.00
VOIGTLANDER 15mm f4.5 S/WIDE + M MOUNT+ FINDER.....	MINT £299.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR + FINDER.....	MINT BOXED £275.00
VOIGTLANDER 35mm f1.2 NOKTON + HOOD M ASPHERIC.....	MINT- £595.00
VOIGTLANDER 15mm FINDER.....	MINT- £79.00
VOIGTLANDER BESSA R GRIP FOR R,2,3 R3 ETC.....	MINT BOXED £49.00
LEICA UNIVERSAL POLARISING FILTER KIT M/13356).....	MINT BOXED £199.00
LEICA 50mm F2 GRIP FOR M7/M6/MGTLT ETC.....	MINT- £49.00
CANON 50mm f1.8 LEICA SCREW WITH M MOUNT.....	MINT- £499.00
LEICA 35mm f2.8 SUMMARON SCREW L39.....	MINT- £499.00
LEICA 35mm F3.5 SUMMARON SCREW.....	MINT- £299.00
LEICA 5cm F1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5cm F2 SUMMARIT SCREW.....	MINT-KEEPER £299.00
LEICA 5cm F2 SUMMITAR COLL + M MOUNT.....	EXC++IN KEPPER £275.00
LEICA 135mm F2.8 ELMARIT M WITH SPECS.....	EXC++ £299.00
LEICA 135mm F4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mm F4.5 HEKTOR IN KEPPER.....	EXC++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC++ £375.00
LEICA 90mm F4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm F4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA SF240 FLASH.....	MINT BOXED £189.00
LEICA FONOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.....	MINT-BOXED £145.00
LEICA R7 BLACK BODY.....	MINT-BOXED £225.00
LEICA R5 BODY BLACK.....	MINT- £225.00
LEICAFLEX BODY CHROME.....	MINT- £195.00
LEICA 50mm f2 SUMMICRON ROM LENS 11345.....	MINT-BOXED £445.00
LEICA 60mm f2.8 MACRO ELMARIT.....	MINT- £299.00
LEICA 180mm F4 ELMARIT R 3 CAM.....	EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS.....	NEW UNUSED £1,695.00
SWAROVSKI 8x32 EL WITH CASE AND STRAP.....	MINT CASED £799.00

Medium & Large Format

HASSELBLAD X PAN II WITH 45mm + HOOD.....	MINT-BOXED £1,495.00
HASSELBLAD 90mm f4 FOR X PAN.....	MINT BOXED £275.00

HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE.....	MINT £175.00
HASSELBLAD H1 BODY WITH HV90X FINDER & BACK.....	MINT-BOXED £795.00
HASSELBLAD 35mm f3.5 HC FOR H SYSTEM.....	MINT-BOXED £1,195.00
HASSELBLAD 50 - 110 f3.5/4.5 HC FOR H SYSTEM.....	MINT-BOXED £1,195.00
HASSELBLAD HM 16 - 32 BACK FOR H1 SYSTEM.....	MINT BOXED £175.00
HASSELBLAD 150mm f4 SONNAR T*.....	MINT BOXED £299.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
BRONICA 45mm F4 RF LENS FOR RF645 WITH FINDER.....	MINT BOXED £325.00
BRONICA 50mm F2.8 ZENANON MC.....	EXC+++ £99.00
BRONICA 110mm F4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm F3.5 ZENANON E MC.....	MINT BOXED £99.00
BRONICA 150mm F3.5 ZENANON E MC.....	MINT £89.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.....	MINT BOXED £59.00
BRONICA AEII METERED PRISM.....	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC+++ £89.00
BRONICA 150mm F3.5 ZENANON S.....	MINT- £165.00
BRONICA SQ-B COMPLETE WITH LENS, BACK & WLF.....	MINT-BOXED £345.00
BRONICA 40mm f4 ZENANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm F4 ZENANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-I LATST MODEL.....	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQA/SQL.....	MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQL.....	MINT- £69.00
BRONICA FILMBACK SQ-I220 FOR SQA/SQL.....	MINT BOXED £79.00
MAMIYA 6 BODY.....	MINT- £775.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £365.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 150mm F3.5 A/F FOR 645 A/F.....	MINT £299.00
MAMIYA 210mm F4 SEKOR C FOR 645.....	MINT CASED £199.00
MAMIYA 180mm F4.5 SEKOR FOR R8.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 135mm f4 MACRO TAKUMAR SMC FOR 6x7.....	MINT £175.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £175.00
PENTAX 55mm F4 SMC FOR 6x7.....	MINT £199.00
PENTAX 55mm F2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00
WISTA TYPE N 4X5 MOUNT ROLL FILM HOLDER FOR 6X7.....	MINT-BOXED £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 50TH ANNIVERSARY LTD EDITION "NEW".....	NEW UNUSED £1,499.00
NIKON F6 BODY UNUSED THIS IS A NEW ITEM.....	NEW UNUSED £1,195.00
NIKON F100 BODY SLIGHT STICKY GRIP.....	MINT- £99.00
NIKON 10.5mm F2.8 "G" IF-ED AF DX FISHEYE LENS.....	MINT BOXED £425.00
NIKON 200mm f2.8 A/F "D".....	MINT BOXED £295.00
NIKON 50mm F1.8 A/F.....	MINT- £69.00
NIKON 50mmF1.8 A/F "D".....	MINT-BOXED £79.00
NIKON 50mm F1.8 "G" AF-S LENS.....	MINT BOXED £129.00
NIKON 50mm f1.4 A/F "D".....	MINT BOXED £195.00
NIKON 60mm F2.8 A/F D.....	MINT BOXED £275.00
NIKON 60mm F2.8 "G" ED AF-S MICRO NIKKOR.....	MINT BOXED £275.00
NIKON 105mm f2.8 A/F MICRO NIKKOR.....	MINT £295.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW.....	MINT BOXED AS NEW £845.00
NIKON 12 - 24mm F4 "G" IF-ED AF-S DX.....	MINT BOXED £495.00
NIKON 16 - 80mm f2.8/4 "G" ED DX AF-S VR LATEST.....	MINT BOXED £695.00
NIKON 16 - 85mm f3.5/5.6 "G" DX ED AF-S VR.....	MINT CASED £289.00
NIKON 17 - 55mm f2.8 F2.8 "G" IF-ED AF-S + HOOD.....	MINT-CASED £465.00
NIKON 17 - 55mm f2.8 F2.8 "G" IF-ED AF-S + HOOD.....	MINT- BOXED £499.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S + FILT + HOOD.....	MINT £125.00
NIKON 18 - 105mm f3.5/5.6 DX ED AF-S VR.....	MINT+HOOD £129.00
NIKON 18 - 200mm f3.5/5.6 "G" IF ED AF-S VR.....	MINTBOXED £275.00
NIKON 24 - 70mm F2.8 "G" IF- ED AF-S.....	MINT BOXED AS NEW £899.00
NIKON 24 - 85mm f3.5/4.5 ED AF-S VR LATEST.....	MINT BOXED £295.00
NIKON 24 - 120mm f3.5/5.5 AF-S.....	MINT- £175.00
NIKON 24 - 120mm f4 "G" ED VR AF-S LATEST.....	MINT CASED £575.00
NIKON 28 - 300mm f3.5/5.6 G ED AF-S VR LATEST.....	MINT BOXED £499.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO.....	MINT £129.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S VR.....	MINT £115.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S.....	MINT BOXED £89.00
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6.0 fps
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CUSTOMER REVIEW: D7100 Body
★★★★★ 'Quality bit of kit! Love it!' Fang! - Warwickshire



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6.0 fps
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WW

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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM
★★★★★ 'An excellent step up'
Adam – Portsmouth

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6.0 fps
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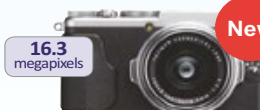


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Black or Silver



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SONY Black



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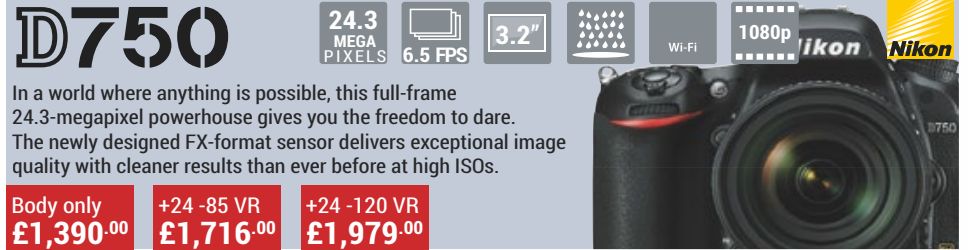


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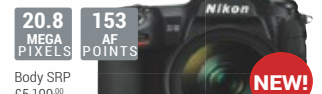
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18th June 2016 - BURGESS HILL

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NIKON LENSES

Prices updated DAILY! Visit us in store, online at www.parkcameras.com or call our expert team on 01444 23 70 60

AF-G 10.5mm f/2.8G ED DX	£549.00	AF-D 60mm f/2.8 Micro	£368.00	AF-S 800mm f/5.6E FL ED VR	£12,990.00
AF-D 14mm f/2.8D	£1,199.00	AF-S 60mm f/2.8G Micro ED	£439.00	AF-S 10-24mm f/3.5-4.5G	£639.00
AF-D 16mm f/2.8D Fisheye	£625.00	AF-S 85mm f/3.5G DX	£389.00	AF-S 16-80mm f/2.8-4E ED VR	£769.00
AF-S 20mm f/1.8G ED	£579.00	AF-S 85mm f/1.8G	£399.00	AF-S 16-85mm f/3.5-5.6G	£499.00
AF-D 20mm f/2.8	£463.00	AF-S 105mm f/2.8G VR	£659.00	AF-S 17-35mm f/2.8 IF ED	£1,347.00
AF-D 24mm f/2.8D	£369.00	AF-DC 105mm f/2.8 Nikkor	£805.00	AF-S 17-55mm f/2.8G DX	£979.00
AF-S Nikkor 24mm f/1.4G	£1,379.00	AF-D 135mm f/2.0D	£1,029.00	AF-S 18-35mm f/3.5-4.5G	£519.00
AF-D 28mm f/2.8	£245.00	AF-D 180mm f/2.8 IF ED	£695.00	AF-S 18-105mm VR	£204.00
AF-S 28mm f/1.8G	£495.00	AF-D 200mm f/4D IF ED	£1,179.00	AF-S 18-140mm ED VR DX	£429.00
35mm f/2 AF Nikkor D	£255.00	AF-S 200mm f/2G ED VR II	£4,099.00	AF-S 18-200mm ED DX VR II	£534.00
AF-S 35mm f/1.8G ED	£399.00	AF-S 300mm f/2.8G ED VR II	£3,999.00	AF-S 18-300mm f/3.5-6.3 VR	£549.00
AF-S 35mm f/1.8G DX	£151.00	AF-S 300mm f/4 D IF-ED	£999.00	AF-S 24-85mm VR	£359.00
AF-S 40mm f/2.8G ED	£199.00	AF-S 300mm f/4E PF ED VR	£1,499.00	AF-S 28-300mm ED VR	£699.00
AF 50mm f/1.4D	£244.00	AF-S 400mm f/2.8 FL ED VR	£8,999.00	AF-S 55-200mm f/4-5.6G VR II	£229.00
AF-S 50mm f/1.4G	£349.00	AF-S 500mm f/4G ED VR	£5,849.00	AF-S 70-200mm f/2.8 VR II	£1,679.00
AF-D 50mm f/1.8	£109.00	AF-S 500mm f/4E FL ED VR	£8,149.00	AF-S 70-300mm IF ED VR	£429.00
AF-S 50mm f/1.8G	£169.00	AF-S 600mm f/4E FL ED VR	£9,649.00	AF-S 200-400mm VR II	£5,199.00

For up to **£150 cashback** on selected Nikon lenses, see in store or visit www.parkcameras.com/nikon-lens-cashback

Sony a6000



Body only **£439.00** + 16-50mm **£489.00**
Protect your screen with Sony PCK-LM17 LCD protectors for **£13.00**

Sony a6300



Body only **£999.00** + 16-50mm **£1,099.00**
Add a Sony NP-FW50 spare battery for **£64.95**

Sony a7S II



Body only **£2,499.00** See in store for trade-in bonus!
Add a Metabones Canon EF to E-mount T IV Adaptor for only **£200**

Sony HX90v



In stock at only **£289.00** Add a Sony HWA case for **£39.99**
Add a Sony NP-BX1 spare battery for only **£39.99**

Sony RX100 IV



In stock at only **£759.00** See website for RX100 IV cases
Add a Sony NP-BX1 spare battery for only **£39.99**

Sony RX10 III



In stock at only **£1,250.00** Try this camera out in store!
Add a Sony NP-FW50 spare battery for only **£64.95**

E-Series

16mm f/2.8 Pancake	£169.00
24mm f/1.8 ZA Carl Zeiss	£679.00
24mm f/2.0 Carl Zeiss T*	£949.00
50mm f/1.8 OSS	£199.00
55mm f/1.8 FE Sonnar T* ZA	£618.00
90mm F2.8 Macro G FE OSS	£969.00
10-18mm f/4 OSS	£629.00
16-50mm f/3.5-5.6 OSS	£259.00

Alpha-Series

16-70mm f/4G ZA OSS	£725.00
18-200mm f/3.5-6.3 P. Zoom	£849.00
24-70mm f/4 FE Vario-Tessar T*	£805.00
24-240mm f/3.5-6.3 FE OSS	£749.00
28-70mm f/3.5-5.6 FE OSS	£449.00
28-135mm f/4 G FE PZ OSS	£1,899.00
55-210mm f/4.5-6.3 OSS	£239.00
70-200mm f/4 G FE OSS	£999.00

30mm f/2.8 SAM 1:1 Macro DT	£150.00
35mm f/1.8 DT	£149.00
50mm f/1.4 Carl Zeiss	£1,099.00
11-18mm f4.5-5.6 DT	£509.00
16-35mm f/2.8 Carl Zeiss T*	£1,399.00
24-70mm f/2.8 II Carl Zeiss T*	£1,799.00
55-200mm f4.0-5.6 SAM DT	£179.00
70-200mm f/2.8 G SSM II	£2,199.00

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OLYMPUS E-M5 Mark II

16.1 MEGA PIXELS 10 FPS 3.0" IS 1080p

When it comes to capturing fine details, the higher the resolution, the better. That's why the E-M5 Mark II comes with new 40M High Res Shot. By capturing eight shots sequentially and then combining them into one, it is ideal for photographing works of art, landscapes or more of an amazing 40 megapixels.

Body only **£749.00** +12-50mm **£879.00**

Panasonic LUMIX GH4R

16.0 MEGA PIXELS Wi-Fi / NFC 3.0" PHOTO 4K

The LUMIX GH4R raises both still and moving images to a breathtaking new peak of quality. 4K video recording capability adds to the amazing potential of this camera for innovative image creators.

Body only **£999.00** +14-140mm **£1,449.00**

Olympus E-M10 Mark II

16.2 MEGA PIXELS 8 FPS

Body only **£449.00** + 14-42mm EZ **£549.00**

Add an Olympus BLS-50 spare battery for only £49.99

Olympus PEN-F

20.3 MEGA PIXELS IS

Body only **£999.00** + 17mm f/1.8 **£1,199.00**

Add an Olympus ECG-4 handgrip for the PEN-F for £109.99

Olympus E-M1

16.3 MEGA PIXELS

Body only **£849.00** + 12-40mm **£1,279.00**

Claim a FREE Olympus HLD-7 batt. grip from Olympus! Ends 30.09.16

Panasonic GX8

20.3 MEGA PIXELS Wi-Fi / NFC

Body only **£649.00** + 14-42mm **£779.00**

Add a Panasonic DMW-CGK34E-K black leather case for £99

Panasonic GX80

16.0 MEGA PIXELS PHOTO 4K

Body only **£509.00** + 12-32mm **£599.00**

See website for the latest information on availability

PANASONIC LENSES

14mm f/2.5 II Pancake **£299.00**
20mm f/1.7 II ASPH **£269.00**
45mm f/2.8 Macro **£498.00**
42.5mm f/1.2 O.I.S **£1,099.00**
7-14mm f/4.0 ASPH **£739.00**
12-60mm f/3.5-5.6 ASPH **£359.00**
14-140mm f/3.5-5.6 **£405.00**
35-100mm f/2.8 O.I.S **£799.00**
45-175mm f/4.0-5.6 O.I.S **£279.00**
100-300mm f/4-5.6 O.I.S **£378.00**
100-400mm f/4.0-6.3 **£1,349.00**

See website for even more lenses!

Olympus 300mm f/4.0 IS PRO

SRP £2,199.00

See website for latest information on availability!

Eligible for 12 months interest free credit. Call 01444 23 70 60 for details

OLYMPUS LENSES

12mm f/2.0 **£549.00**
17mm f/1.8 M. ZUIKO **£349.00**
25mm f/1.8 M. ZUIKO **£279.00**
45mm f/1.8 **£179.00**
60mm f/2.8 Macro **£349.00**
7-14mm f/2.8 PRO **£837.50**
12-40mm f/2.8 PRO **£719.00**
14-42mm f/3.5-5.6 II R MFT **£239.00**
40-150mm f/4-5.6 R M. ZUIKO **£149.00**
40-150mm f/2.8 PRO + 1.4x **£1,249.00**
75-300mm f/4.8-6.7 ED II **£349.00**

See website for cashback on selected lenses!

Olympus TG-870

16 MEGA PIXELS

In stock at only **£249.00** Available in black, white or green

Add an Olympus Li-50B spare battery for only £44.99

Panasonic LX100

12.8 MEGA PIXELS PHOTO 4K

In stock at only **£499.00** Add the MS2E mic for £279

Add a Panasonic DMW-BLG10 spare battery for £59.99

Panasonic FZ330

24x PHOTO 4K

In stock at only **£439.00** Add the BLC12 batt for £49

Add a Sandisk 64GB Extreme Pro UHS-I SDXC Memory Card for £56

Panasonic TZ80

30x PHOTO 4K

In stock at only **£439.00** Add the BLC12 batt for £49

Add a Sandisk 64GB Extreme Pro UHS-I SDXC Memory Card for £56

PENTAX K-1

36.4 MEGA PIXELS 5 FPS 3.2" IS 1080p

The K-1 features a 36.4 megapixel full-frame sensor with an AA filter simulator, Full HD video, a new SR II 5-axis shake reduction mechanism, and is compatible with numerous lenses.

See website for the latest information on availability!

Body SRP £1,599.00

LEICA SL (typ 601)

The Leica SL-System marks the beginning of a new era of professional photography. As the first mirrorless system camera of its kind, it offers an impressive range of innovative features & sets entirely new standards with regard to versatility & handling – and rugged resilience.

24 MEGA PIXELS 11 FPS 3.0" IS 4K

Limited numbers available in our London or Burgess Hill stores, or online at www.parkcameras.com/ap

£4,999.00

Ricoh WG-M2

4K

Now in stock at **£269.00** Available in orange or silver

Add a Pentax D-Li109 spare battery for £59

Pentax K-S2

16.1 MEGA PIXELS 8 FPS

Body only **£399.00** + 18-50mm WR **£479.00**

Add a Pentax remote control F for only £21.90.

Pentax K-3 II

24.3 MEGA PIXELS

Body only **£709.00** + 18-135mm WR **£1,009.00**

Add a Pentax D-BG5 battery grip for only £149.00

Leica Q (typ 116)

24.2 MEGA PIXELS

Limited stock available! **£3,230**

For the range of accessories available, see in store or online

Leica M 240

24 MEGA PIXELS 1080p

Limited stock available! **£4,398.00**

For the range of lenses available, see in store or online

LEICA M LENSES

28mm f/1.4 Summilux-M **£3,799.00**
28mm f/2 Summicron-M **£2,560.97**
35mm f/2 Summicron-M **£1,799.00**
35mm f/1.4 Summilux-M **£3,247.00**
35mm f/2.4 Summarit **£1,255.00**
50mm f/1.4 Summilux-M **£2,495.00**
50mm f/2 Summicron-M **£1,394.97**
50mm f/2.4 Summarit **£999.97**
75mm f/2 Summicron-M **£2,159.97**
75mm f/2.4 Summarit **£1,124.97**
90mm f/2 Summicron-M **£2,499.00**
90mm f/2.4 Summarit **£1,199.97**

TAMRON LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call our expert team on 01444 23 70 60

Tamron SP 35mm f/1.8 Di VC USD

In stock at only **£499.00**

Add a Hoya 67mm UV(C) HMC lens filter for only £19.18

Tamron SP 85mm f/1.8 Di VC USD

In stock at only **£749.00**

Add a Hoya 67mm UV(C) HMC lens filter for only £19.18

Tamron SP 90mm f/2.8 Di VC USD

In stock at only **£579.00**

Add a Hoya 62mm UV(C) HMC lens filter for only £16.87

SP 35mm f/1.8 Di VC USD **£499.00**
SP 45mm f/1.8 Di VC USD **£499.00**
60mm f/2 macro **£299.00**
SP 85mm f/1.8 Di VC USD **£749.00**
SP 90mm F/2.8 Di VC USD **£579.00**
SP 90mm f/2.8 Di MACRO VC **£349.00**
SP AF 90mm f/2.8 Di Macro **£259.97**

SP AF 10-24mm f/3.5-4.5 Di-II **£349.00**
SP 15-30mm f/2.8 Di VC USD **£799.00**
16-300mm Di II VC PZD **£399.00**
SP 17-50mm f/2.8 XR Di II VC **£329.00**
SP AF 17-50mm f/2.8 Di II **£249.00**
18-200mm f/3.5-6.3 Di II VC **£169.00**
18-270mm f/3.5-6.3 Di-II **£269.00**

SP 24-70mm f/2.8 Di VC USD **£679.00**
SP 28-75mm f/2.8 XR Di Macro **£319.00**
28-300mm Di VC PZD **£499.00**
SP 70-200mm f/2.8 Di VC USD **£929.00**
70-200mm f/2.8 Di LD (IF) **£475.00**
AF 70-300mm f/4-5.6 VC USD **£239.00**
70-300mm f/4-5.6 Di LD Macro **£89.99**

Visit our website for full details on all the Tamron lenses, as well as special deals on filters!

Slik Pro 340DX Aluminium tripod with head

In stock at only **£99.00**

Sunpak Ultra Pro 423 Carbon fibre tripod with head

RRP £250 **£84.00**

CamRanger Wireless camera control

In stock at only **£229.00**

SIGMA LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call our expert team on 01444 23 70 60

Sigma MC-11 Mount Converter

Limited stock now available! **£199.00**

Use your Canon / Sigma lenses with a Sony E-mount camera

Sigma 50-100mm f/1.8 DC HSM | ART

Limited stock now available! **£829.00**

Available in Canon, Nikon or Sigma fits. See website for details.

Sigma 150-600mm f/5-6.3 Sports + TC-1401 Kit

(£1,428 when bought separately) **£1,299.00**

Available in Canon, Nikon or Sigma fits. See website for details.

4.5mm f/2.8 Fisheye EX DC **£599.00**
8mm f/3.5 Circ. Fish EX DG **£599.00**
15mm f/2.8 Diag F/eye EX DG **£499.00**
19mm f/2.8 DN **£119.00**
20mm f/1.4 DG HSM **£629.00**
24mm f/1.4 DG HSM **£599.00**
30mm f/1.4 DG HSM **£299.00**
30mm f/2.8 DN **£119.00**
35mm f/1.4 DG HSM **£599.00**
50mm f/1.4 DG HSM (Art) **£579.00**
60mm f/2.8 DN **£119.00**
85mm f/1.4 EX DG HSM **£619.00**
105mm f/2.8 EX DG OS HSM **£329.00**
150mm f/2.8 OS Macro **£649.00**
180mm f/2.8 EX DG OS HSM **£1,099.00**

300mm f/2.8 APO EX DG **£2,199.00**
500mm f/4.5 APO EX DG **£3,599.00**
8-16mm f/4.5-5.6 DC HSM **£499.00**
10-20mm f/3.5 EX DC HSM **£329.00**
12-24mm f/4.5-5.6 II DG HSM **£529.00**
17-50mm f/2.8 DC OS HSM **£279.00**
17-70mm f/2.8-4 DC OS **£319.00**
18-35mm f/1.8 DC HSM **£549.00**
18-200mm f/3.5-6.3 DC OS HSM **£249.00**
18-250mm DC Macro OS HSM **£279.00**
18-300mm f/3.5-6.3 DC Macro **£349.00**
24-35mm f/2 DG HSM Art **£699.00**
24-70mm f/2.8 IF EX DG **£549.00**
24-105mm f/4 DG OS HSM **£599.00**
50-500mm f/4.5-6.3 OS HSM **£849.00**

70-200mm f/2.8 OS **£729.00**
70-300mm f/4.0-5.6 DG Macro **£99.00**
70-300mm f/4.0-5.6 APO Macro **£149.00**
120-300mm f/2.8 DG OS HSM **£2,499.00**
150-500mm f/5.0-6.3 DG OS **£494.99**
150-600mm f/5-6.3 DG | C **£739.00**
150-600mm Cont. + 1.4x **£849.00**
150-600mm f/5-6.3 DG | S **£1,199.00**
150-600mm Sport + 1.4x **£1,299.00**
300-800mm f/5.6 EX DG HSM **£5,499.00**
1.4x Teleconverter APO EX DG **£179.00**
1.4x Teleconverter TC1401 **£229.00**
2.0x Teleconverter APO EX DG **£199.00**
2.0x Teleconverter TC2001 **£269.00**
USB Dock **£39.99**

Visit our website for full details on all the Sigma lenses, as well as special deals on filters!

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We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
- Computer Upgrade Magazine



Canon		EPSON	
PGi29 Pixma Pro 1 Originals: Set of 12 Colours 36ml each £229.99 £19.99		No.16 Fountain Pen Inks Originals: No.16 Set of 4 £22.99 No.16 Black 5.4ml £7.99 No.16 Colours 3.1ml each £5.99 No.16XL Set of 4 £42.99 No.16XL Black 12.9ml £14.99 No.16XL Colours 6.5ml each £11.99 Compatibles: No.16 Set of 4 £14.99 No.16 Black 12ml £3.99 No.16 Colours 12ml each £3.99	
PGi72 Pixma Pro 10 Originals: Set of 10 Colours 14ml each £94.99 £9.99		No.18 Daisy Inks Originals: No.18 Set of 4 £22.99 No.18 Black 5.2ml £7.99 No.18 Colours 3.3ml each £5.99 No.18XL Set of 4 £42.99 No.18XL Black 11.5ml £14.99 No.18XL Colours 6.6ml each £11.99 Compatibles: No.18 Set of 4 £14.99 No.18 Black 12ml £3.99 No.18 Colours 12ml each £3.99	
CLi42 Pixma Pro 100 Originals: Set of 8 Colours 13ml each £74.99 £9.99 Compatibles: Set of 8 Colours 14ml each £27.99 £3.99		No.24 Elephant Inks Originals: No.24 Set of 6 £41.99 No.24 Colours 4.6ml each £7.99 No.24XL Set of 6 £64.99 No.24XL Colours 8.7ml each £11.99 Compatibles: No.24 Set of 6 £22.99 No.24 Black 7ml £3.99 No.24 Colours 7ml each £3.99	
CLi8 Pixma Pro 9000 Originals: Set of 8 Colours 14ml each £74.99 £9.99 Compatibles: Set of 8 Colours 14ml each £27.99 £3.99		No.26 Polar Bear Inks Originals: No.26 Set of 4 £29.99 No.26 Black 6.2ml £8.99 No.26 Colours 4.5ml each £7.99 No.26XL Set of 4 £49.99 No.26XL Black 12.1ml £14.99 No.26XL Colours 9.7ml each £13.99 Compatibles: No.26 Set of 4 £14.99 No.26 Black 10ml £3.99 No.26 Colours 7ml each £3.99	
PGi9 Pixma Pro 9500 Originals: Set of 10 Colours 14ml each £84.99 £8.99 Compatibles: Set of 10 Colours 14ml each £44.99 £4.99		T0481-T0486 Seahorse Inks Originals: Set of 6 Colours 13ml each £69.99 £16.99 Compatibles: Set of 6 Colours 13ml each £19.99 £3.99	
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Many more in stock!

More Epson inks >>>

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Grace Albums
Available in Burgundy or Blue.



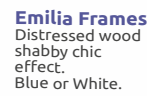
Travel Albums
Over a dozen designs in stock.



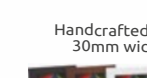
Grafton Albums
Available in Burgundy or Blue.



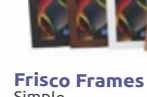
Baby Albums
Multiple different designs available.



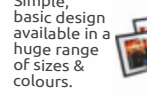
Emilia Frames
Distressed wood shabby chic effect. Blue or White.



Rio Frames
Handcrafted solid wood with 30mm wide profile, in four colours.



Frisco Frames
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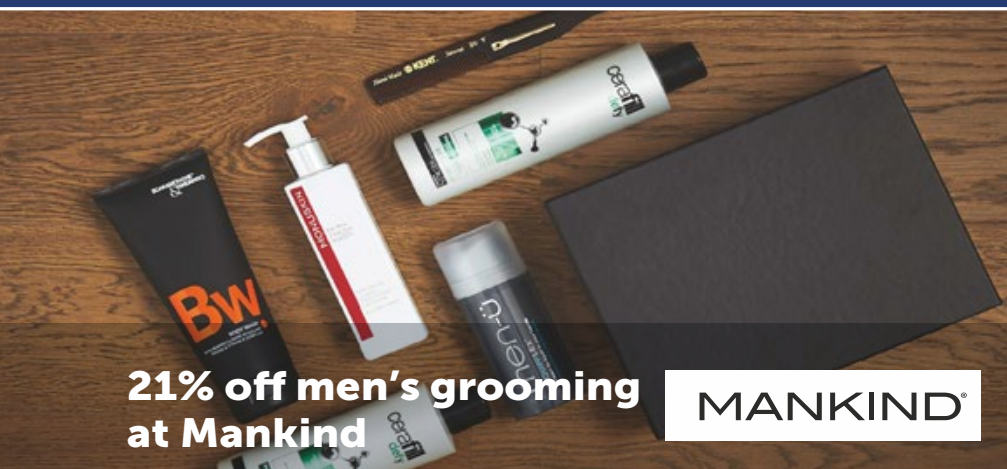
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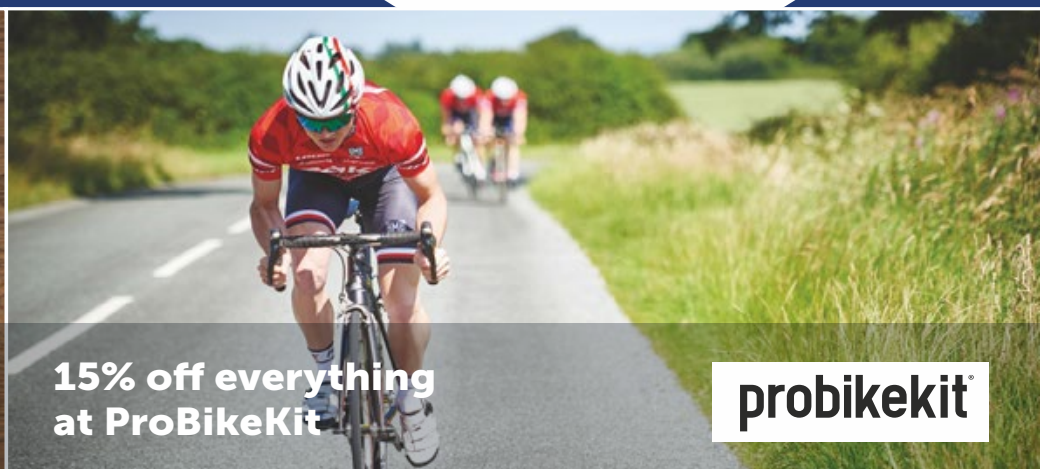
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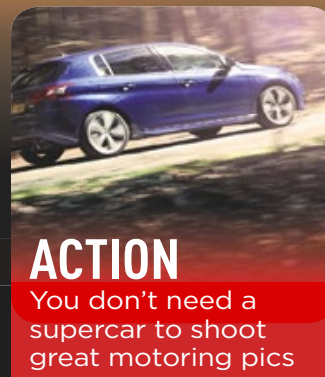


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Gorillas & African Safari Experience, Port Lympne

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Birds of Prey Workshop, Bedford

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April 16th, 17th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding natural locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey.

£145

July 13, 14, 15; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Stoats, Hedgehog, Harvest Mice & various Deer. 2 sessions with the foxes, sometimes only inches away from you. Inside enclosures with Foxes, Otters, Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through.

Small Cats Workshop, Welwyn, Herts.

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April 4, 25, 28; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat. As featured on recent series of TV programs on Animal Planet. Small groups. Tuition

Bass Rock Gannets

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June 5th, 12th, 20th, 23rd; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crate of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.

Gannets diving off Bass Rock

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June 24th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition.

Farne Islands Puffins (Over 5 hrs photography)

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June 4th, 11th, 17th, 25th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

Pro Birds of Prey Shoot, Bamburgh, Northumberland.

£139

June 18th, 19th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl, Eagle Owl and Barn Owl will be placed in really natural situations. Jesses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.

Pro Birds of Prey Shoot (2) with Short Eared Owl, Northumberland.

£139

June 14th, 21st, 27th; Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species of birds, mainly British. Maximum 8 photographers.

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Birds of Prey on Lindisfarne (Holy Island) incl. Short Eared Owl NEW WORKSHOP

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JUNE 2, 3; New workshop for 2016. Photograph a Short Eared Owl in its natural habitat before continuing with selection from Eagle Owl, Long Eared Owl, Barn Owl, Buzzard, Kestrel, Little Owl, Tawny Owl using boats, Lindisfarne Castle, boat houses & fishing props as backdrops.

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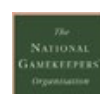
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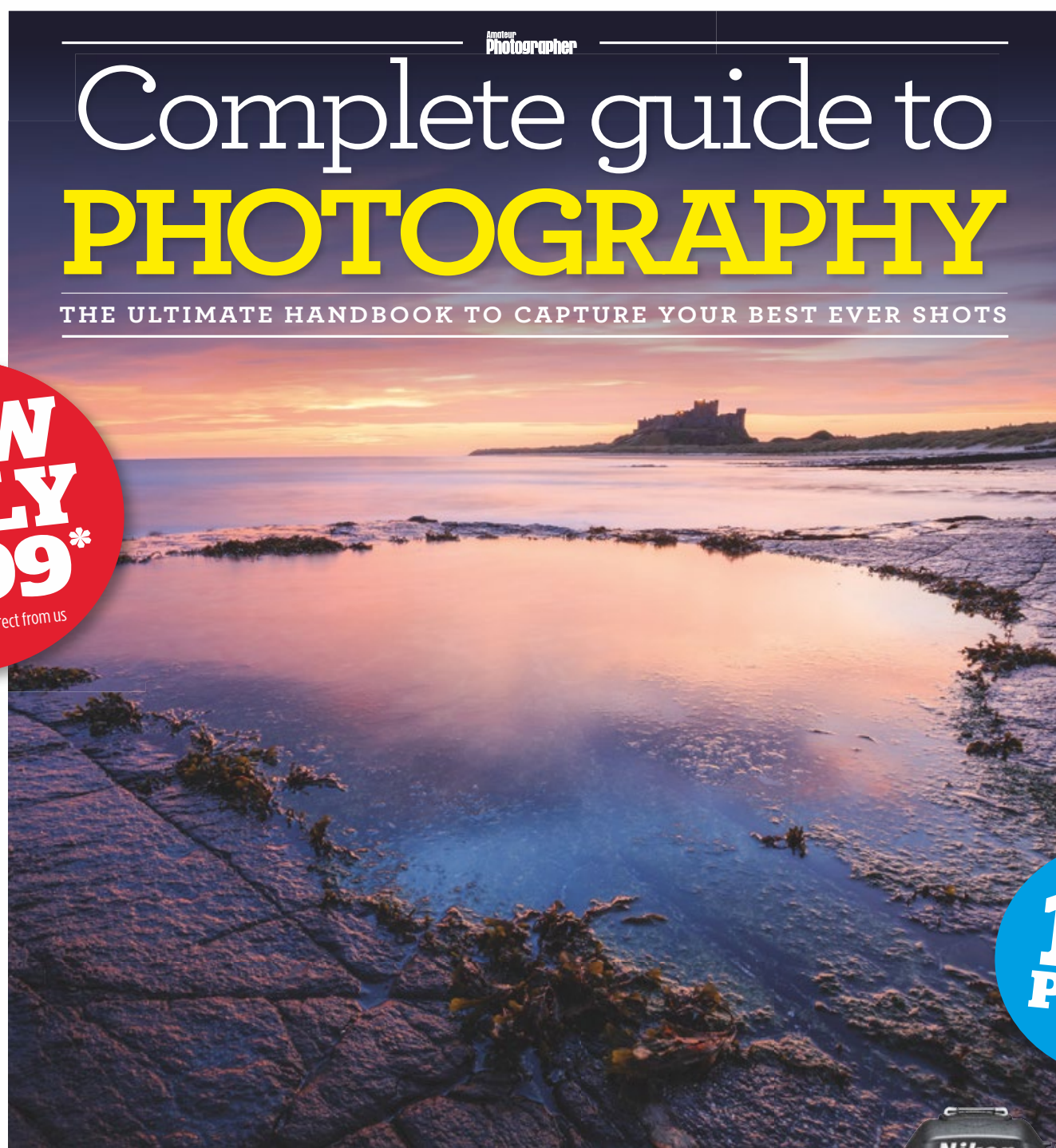
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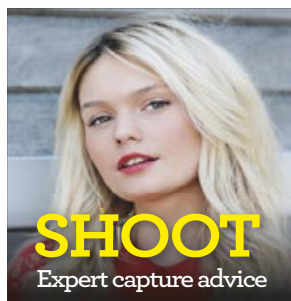
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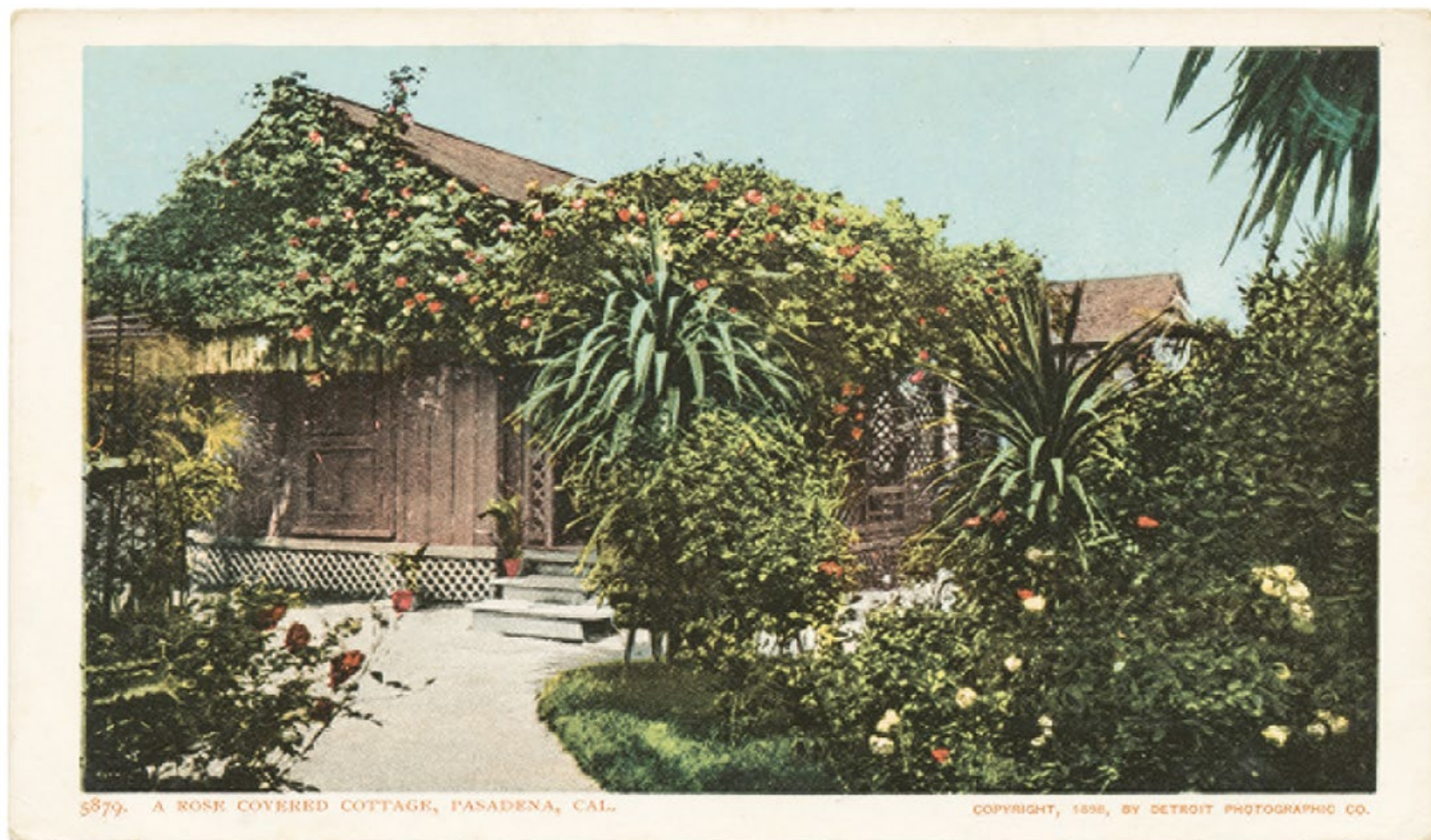
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Final Analysis

Roger Hicks considers...

'Rose-covered cottage, Pasadena, California', 1898



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The digitised collections of the New York Public Library (www.nypl.org) contain much that is parochial or of limited interest, but also much that is fascinating. This hand-coloured postcard, for example, raises at least seven questions.

First, why do we buy (and send) postcards? It cannot be to gloat, or we should soon lose all our friends. A more convincing argument is that we wish to remind them that we think of them often.

Second, why would a photographer buy postcards anyway? It is a universal law that our postcards arrive after we have returned home. So why don't we print our own pictures and send them from home? Well, perhaps because that really would smack of gloating, and besides, we would deprive the recipients of the exoticism of the stamp and indeed of the postcard

itself. Also, buying (or at least looking at) postcards can give photographers an idea of what there is to photograph.

Third, what does a postcard actually show us? It demonstrates that even if the camera doesn't always lie, it can tell us a highly selective version of the truth. What is reality? Which bits of it do you choose? And that's before you hand-colour it.

Fourth, the copyright here is to Detroit Photographic Co, not to an individual photographer. Fair enough. No doubt it was commissioned and the copyright duly assigned. How much, though, would it matter to you to be credited? Or would you say, as my New York agent always did, 'All that matters is that they spell your name right on the cheque'?

Fifth, a postcard normally bears a message on the back. You can't see one here, so I'll give a personal example.

Somewhere I have a postcard a friend sent to my mother. She died in 1974. The message accompanied a picture of Malta, a place she (and my father) loved, but this postcard reminded me more of her than many photographs with her in them.

Sixth, there is change. I first saw Pasadena in the 1980s. It didn't look like this. A postcard is often a slice of time in a way that an ordinary photograph is not.

Seventh, how much does technology matter? At a guess, this is a 5x7in contact print, reduced to postcard size for reproduction. You couldn't duplicate the effect with a DSLR. At best, you could create something with the same mood; at worst, a parody. All too many modern 'nostalgic' shots are parodies of results that were the consequence of older technologies. There is a case for remaining faithful to one's media.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Sohrab Hura**

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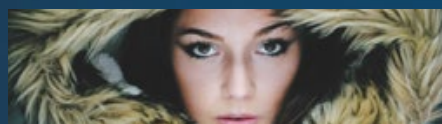
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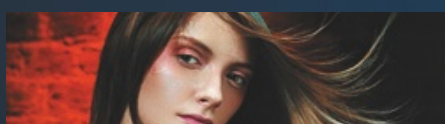
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